

Amateur Cine World • April 27, 1961 • 1s 3d Every Thursday

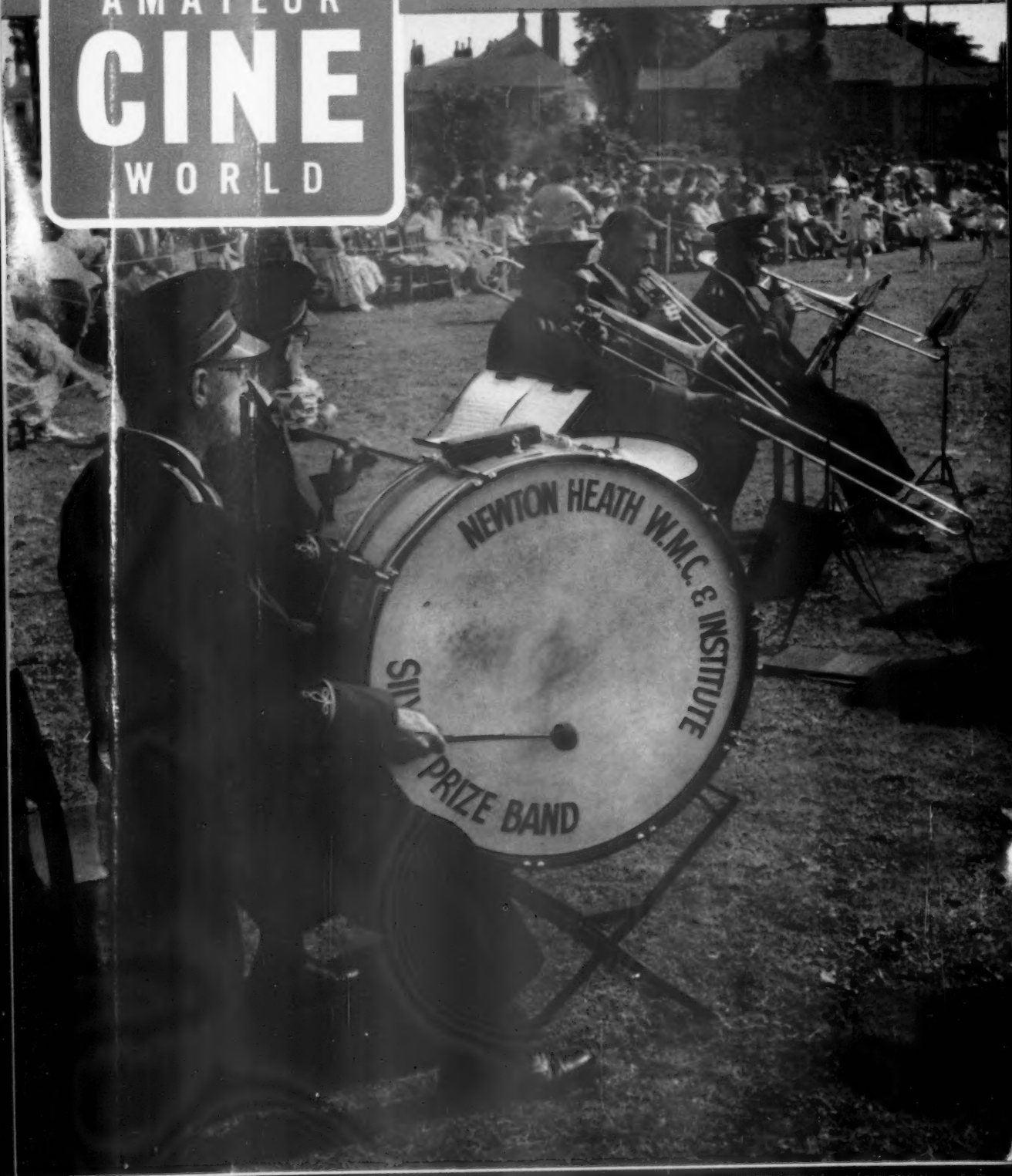
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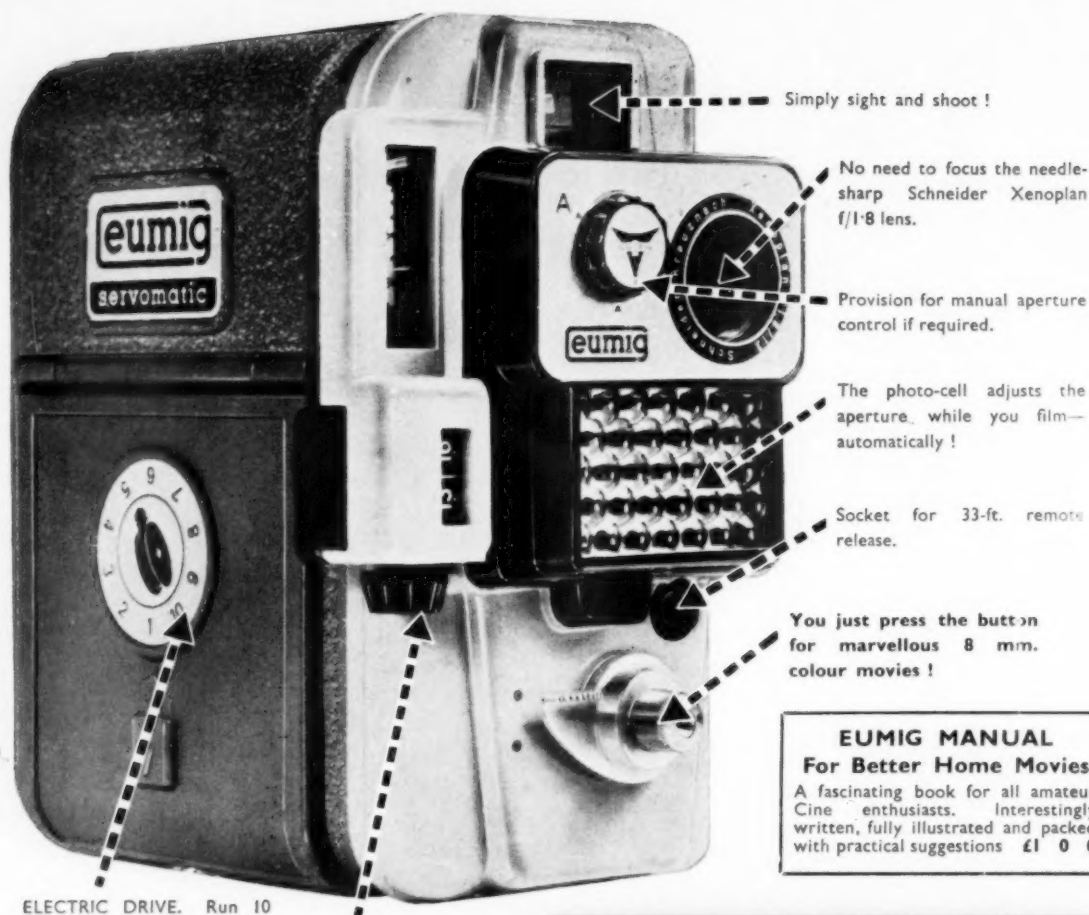
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Photograph by George Wakefield

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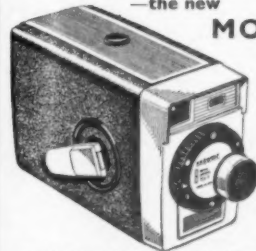
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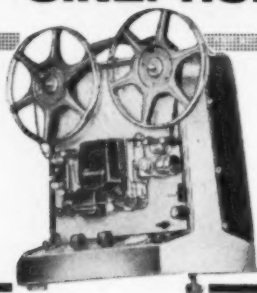
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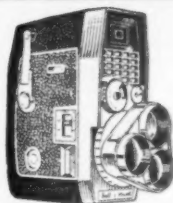
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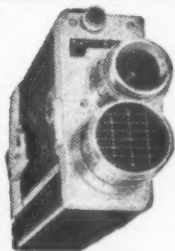
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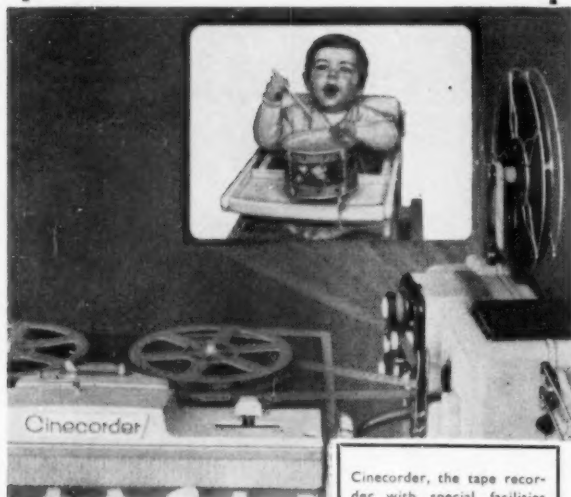
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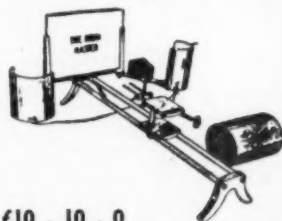
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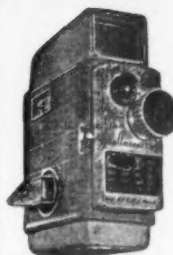
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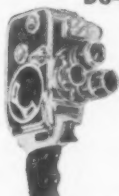
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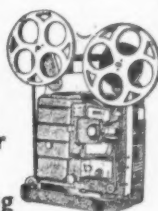
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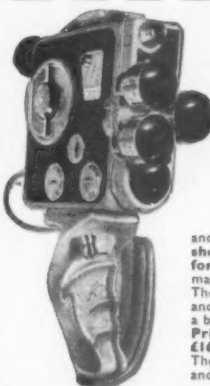
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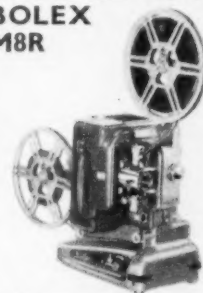
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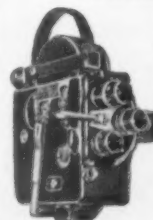
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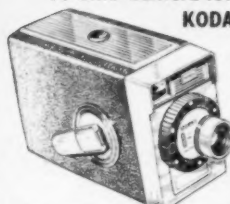
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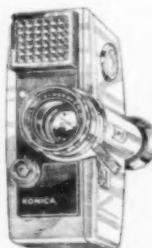
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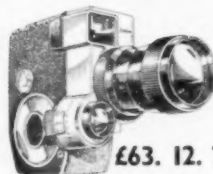
**KONICA
ZOOM 8**

This new improved model of the Konica Zoom 8 is quite fabulous, is uniquely designed for super convenience and perfect filming. Your subject zooms towards you with a twist of the zoom lens, a V-Hexanon f/2 anastigmat of marvellous precision, comprising 8 elements in 4 groups. Automatic exposure meter shows indicator in the viewfinder itself. Four shooting speeds, 16, 24 and 48 frames per sec., and single frame exposures. Ever-steady motor running is provided by electric battery drive. An absolutely superb cine-camera, just right for those who want the finest.



£94. 16. 4

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£63. 12. 7

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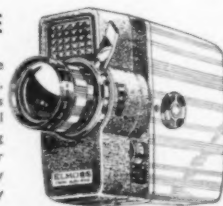
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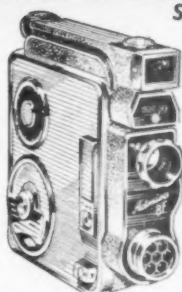
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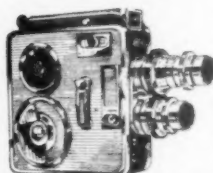
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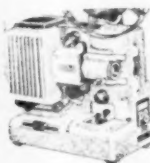
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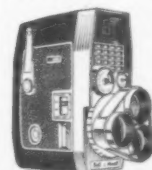
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Bulk purchase of over 10,000 popular branded lamps enables us to offer a lamp for your projector at less than half usual prices, all fully guaranteed.

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500w. 230v. Prefocus Cap for Bell & Howell 625H, Ampro Educational, Viking and for all 500w. Prefocus Projectors not using a step-down lamp transformer. Usual price 46/-, our price 25/-.

500w. 110v. Gebescope for L516 3 pin fitting. Usual price 48/-, our price 20/-.

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300w. 230v. Prefocus Cap for Dittmar Duo, etc., and all pre-focus lamp Projectors not using step-down transformers or resistances. Usual price 34/3, our price 21/6.

250w. 50v. Prefocus Cap for Specto Educational, Specto Analysing, Agfa, AL, Autocrat, Gebescope Model A, B, C, Kodak A, K, B, Siemens. Usual price 30/-, our price 15/-.

250w. 110v. Prefocus Cap for Dittmar Duo, Paillard Bolex P, C, D, Specto Educational. Usual price 27/6, our price 15/-.

250w. 230v. Prefocus Cap for Dittmar Duo, Eumig P25, P111, etc. Usual price 27/9, our price 15/-.

200w. 110v. Prefocus Cap for Kodak 8/50, 850R, etc. Usual price 27/9, our price 8/-.

200w. 50v. Prefocus Cap for Gebescope A, Siemens Standard, Siemens H8, Zeiss Ikon Kinox. Usual price 27/9, our price 15/-.

100w. 30v. Prefocus for Specto, 10/-.

100w. 12v. Prefocus (not for Eumig or Son), 5/-.

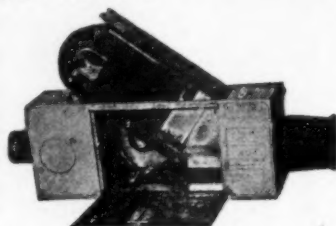
100w. 220v. Prefocus Cap. Usual price 19/6, our price 10/-.

100w. 110v. B15s, SCC, Cap for Agfa Movector, Kodak 80/30, 8/20, 8/25, N. Usual price 18/3, our price 5/-.

100w. 230v. B15s S.C.C. Cap for Noris, etc., and any projector accommodating a small single centre contact cap. Usual price 18/3, our price 10/-.

AMAZING CINE OFFER

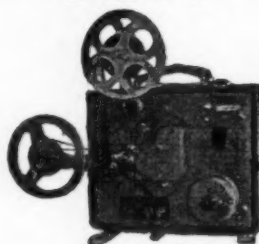
Another huge purchase of the popular Ex. Govt. G45, 12 or 24 volt 16mm. Cine Camera enables us to reduce the price to 50/- complete with magazine (spare mags. 6/-). Features are: 16 f.p.s. electrically operated. High quality 1/3.5, 2in. lens (fixed focus) magazine loading. Buy now! Post 2/6 extra.



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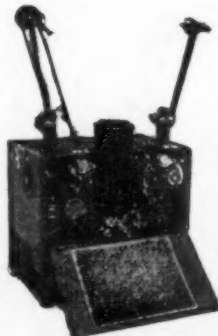
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Projectors which are undoubtedly the finest value today have 500w. lighting, 12in. Speaker, automatic film trip, sound/silent speeds, operation on 200/250v. A.C./D.C., provision for mic. or gramophone, 1,600ft. spool arms.

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We can supply all new L516 Spares from stock. State requirements. Photo electric cells, £2 NEW.

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Ex Admiralty Projector Stands, £4.10/- each, carr. 5/-, Wratten 85 (Kodachrome) Filters 50 or 42mm., 10/- each. B. & H. Model 606 Carrying Cases, new, 39/6 each.
Underwater case for 603, £5.
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Wratten yellow filters for 1/2.5 12mm. lenses, 6/-.
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110w. 230 A.C., 110v. Out Transformer ...	17/6
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8mm. B. & W. 25ft. DOUBLE-RUN NEGATIVE

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1 1/2in. Coated Lenses fitted for 16mm. Ampro, Victor, L516, Ensign, Specto, etc. ... £4 15 0
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1in. f/1.65 Coated Taylor Hobson or Projection Lenses, 22mm. dia. Barrel, suitable for Eumig, Bell Howell, etc., etc. List price £7 10 0 Our price £3 10 0
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16mm. steel spools and cans. New. in maker's wrapping. At less than half price.
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400ft. ditto ... 3/- post 1/-
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1,600ft. 2-way Fibre Transit Cases, new ... 7/6 post 1/-
New 1,600ft. 16mm. De Brie aluminium spools ... 8/- post 1/-
1,200ft. 16mm. Steel Spools only ... 6/6 post 1/-
1,600ft. 16mm. Steel Spools only ... 8/- post 1/-

AMATEUR CINE WORLD

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Vol. I No. 14
(Old Series Vol. 25, No. 14)
27 April 1961

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GORDON MALTHOUSE

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BRIAN WATKINSON
M.B.K.S.

Advertisement Manager:
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Presenting this Week

New trends in Recorder Design at the Audio Fair. P. J. Ryde	578
Our First Family Film. Peter Clowes.	579
Odd Shots. George H. Sewell, F.R.P.S., F.B.K.S.	580
Camera, Clay and Imagination. Fred O'Neill	581
Correspondence	583
Travel Filming	584
Range-finder for the Bolex	584
Running Commentary. Sound Track	585
The Birth of a Camera (7). John G. Jackson, M.B.K.S.	586
Making a Start. H. A. Postlethwaite	588
The 9.5mm. Reel. Centre Sprocket	589
Ten Best of 1960. Two Star Awards	592
More Free Films	595
Will the F.B.I. Pounce Again. Kerin Brownlow	596
Your Problems Solved	597
News from the Clubs	598

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A**

TABLE D'HÔTE

"PROGRAMME ACW" is not shorthand for the ACW Ten Best but for what might be called the Dunlop Popular Three. As an advertisement on page 594 explains, it is the name given by the Dunlop Film Library to a free 60-minute show, compiled for the exclusive use of our readers, of three 16mm. colour films.

Although we believe Dunlop is the first library to offer one free, the packaged programme is not an altogether new idea (Watsofilms of Coventry, for instance, were putting out "composite reels" of comedies and travelogues years ago). Whether it is a good idea depends. Against the obvious advantage to the borrower of being able to fill an hour of screen time by posting off a single coupon must be set a possible disadvantage — that the package he receives may consist of a couple of worthwhile documentaries sugaring the pill of an indifferent film, or a piece of blatant product-plugging, that a discriminating user would not otherwise book. But no such complaint can be levelled against the Dunlop programme. The sugar here — *Horizons Below* and *On Safari* — will suit just about every taste; the pill is *Montage*, a cine-magazine that has, shown in each issue how happily sales promotion and good entertainment can be combined.

We wish "Programme ACW" a wide distribution, and not merely because we wouldn't like anything with our name on it to be a flop. It comes from one of the first industrial film libraries to realise that a vast new audience can be reached by the sponsor who makes an imaginative effort to enlist the amateur's co-operation. Such enterprise deserves to succeed.

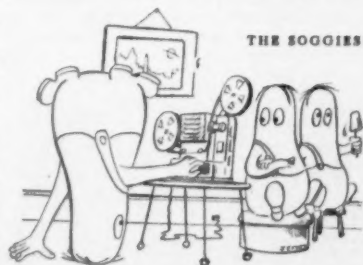
Problems as a Problem

THE CHANGE to weekly publication, in bringing ACW many new readers, brought also new problems to ACW's Enquiry Bureau. It was ready to cope with a sharp rise in the volume of enquiries (which was just as well, for they are currently running at several times the old monthly rate), but less prepared for a change in their pattern: there is now a much higher proportion of letters from beginners — letters that do not lend themselves to brief factual answers but instead need minor essays in reply.

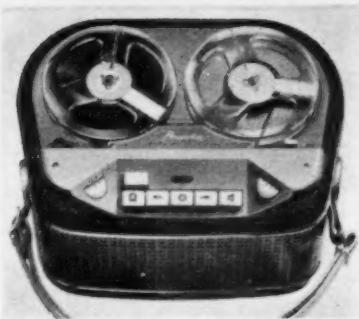
The result, inevitably, has been delay, for there were only two alternatives: either to reply speedily with generalisations that, saving the Bureau's time, would be of little help to the recipient with a specific problem; or to reply in full, even though this meant keeping some readers waiting annoyingly long for the guidance they sought.

For that annoyance, we offer an apology, coupled with the assurance that the arrears are now being cleared, and coupled, too, with a request. Enquiries on different subjects are dealt with by different specialists in the Bureau and delays are unavoidable if, in one letter, there are questions needing the attention of more than one member of the staff. We shall be able to serve readers quicker if they will regard a single ACW query coupon as being valid for a query on only one point, or one series of related points. For example, one coupon will cover half-a-dozen questions about a troublesome projector but we would like to have another, and another letter, if the reader is unlucky enough to be having camera trouble at the same time.

We hope no reader at home will mind being put on what is, to be blunt, a ration. To limit the overseas reader in this way would be unreasonable, for postage costs him more; one coupon from him will continue to be a passport to every section of the Enquiry Bureau.



"It's an upside-down switch."



*Butoba portable—quality
at 1½ i.p.s.*

NEW TRENDS IN RECORDER DESIGN AT AUDIO FAIR

BY P. J. RYDE

WHAT with gramophone records all colours of the rainbow on one stall, and blood-red tape spools from Zonal on another, the Audio Fair was certainly a colourful event. Naturally it was not designed with the cine enthusiast in mind—though I did see one recorder coupled to a Eumig projector; nevertheless, much of what was on display was not without its cine applications. For example, in addition to their tape, Zonal were showing a complete range of every conceivable sort of striped or magnetic film, from 70mm. Todd A-O to 8mm.

I was also interested to see "in the flesh" the Wal D-Mag, and the new Hi-Gain, which is fairly similar to the Wal Gain and Stereo Gain, but which has optional tape equalisation at the touch of a switch, and which is suitable for connecting to tape or stripe heads of either high or low impedance. I hope to be trying out these products soon, so I will say no more about them for the moment.

I called at Gevaert's stand to have a look at their new rough backed tape, and they confirmed that it will not be made available for use on domestic recorders. I told them I thought this was a pity since many people require, for editing, a rough backed tape that can be written on with something rather more convenient than a Chinagraph, whereupon they pointed out that both of their Standard tri-acetate tapes (types M and LR) have a semi-matt backing which can be written on very successfully with an ordinary pencil or a ball-point pen. This is rather useful to know.

But perhaps one of the most interesting and unusual items on show was the new E.M.I. deck. This is not available separately, but is fitted to the H.M.V. Voicemaster, and is also used in some of the versions of the Soundmaster. The deck is of contemporary styling, and the interesting thing about it is that it can be adapted easily and quickly to play full-size gramophone records as well as, or instead of, tape. This ability to handle discs was sometimes found on the old wire recorders, but as far as I know, the E.M.I. is the only tape deck with this feature.

The turntable and pick-up form an accessory kit which is sold separately at 3½ gn. In order to fit them, three small cover plugs are first removed from the deck, and the turntable is then placed on a spindle which is in a socket situated more or less between the tape spools.



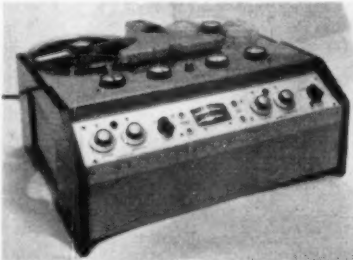
Grundig T.K.I.

The pick-up arm support column plugs into a socket on the front control panel, and all the necessary electrical connections are made automatically. The pick-up rest fits into the third socket, and without more ado the recorder is ready for disc reproduction.

The turntable is not round, but is shaped like a three-legged starfish, presumably to cut down the weight and to prevent it getting in the way. However, despite its somewhat insubstantial appearance, there was no trace of wow or flutter on reproduction, which was very good both mechanically and electronically. The turntable will run at 33½ rpm or 45 rpm, and the choice is quite independent of what tape speed is being used.

Although either tape or disc can be run separately, it is claimed that when both are used together they are locked in synchronism. Hence, if one discounts tape slip at the capstan, it should be possible to record speech on the tape in time with the music on a disc, and then reproduce the two simultaneously; starting in sync. would present no problems, and would be as easy as starting a tape and film together.

Another interesting possibility that springs to mind is to fit a Gramdeck on to the turntable, though whether there is sufficient torque to drive one of these attachments I don't know. But if there were, the possibilities for track compilation would be immense, especially since the head and track switching on the Voicemaster allows of intertrack recording.



One of the new Reflectograph range

The beautifully designed Sony Stereorecorder (124 gn, including two microphones) also has possibilities for track compilation. The Stereorecorder, which is Japanese, will handle mono or stereo, on either four tracks or two, the quarter or half track head being selected instantly by a simple lever control. This is clearly very useful, for by recording a quarter track over an existing half track and then using the half track head for replay, one could compile tapes by the split-track method. By repeating the process on the lower half of the tape, one could record four tracks in the same direction, and then reproduce them all at once.

It is also possible on the Stereorecorder to change from CCIR to NARTB equalisation or

vice versa, by pressing a button; this feature is to be found on some of the Ampex machines as well.

Sony were also showing a range of smaller recorders, all extremely elegant, including a new portable intended for professional use. This takes 5 in. spools, and has a clockwork motor which gives a run of about six minutes. The use of clockwork may seem rather surprising—it was in order to reduce weight, the representative explained. The tape speed is nominally 7½ ips, but a fine adjustment is provided, and the speed is checked by viewing a strobe wheel on the capstan through a special tuning fork provided, which oscillates at 125 cps.

The new range of Reflectograph machines was on show—and here it is necessary to strike what many film makers will feel to be a sad note. That priceless and almost unique feature, continuously variable speed, has been abandoned, almost certainly for ever. (A ray of hope, however, is that Chitnis are now advertising a professional variable speed deck.) Evidently, the speed control on the old Reflectograph was designed as an insurance in the days when it was uncertain what tape speeds would eventually become generally accepted. Now that 7½ and 3½ ips are standardised, a synchronous motor has been fitted, which gives smoother transport, but only fixed speeds.

Like many other people, I was also expecting news of smoother transport from Ferrograph, who are working on a new capstan arrangement for their decks. The new capstan is to be smaller than the present one, and will rotate twice as fast; this will give much improved performance at slower speeds, owing to the fact that the flywheel will be more effective since it will be rotating more rapidly. However, contrary to the rumour, and to the catalogue details, it seems that tooling up has only just begun, and decks fitted with the new capstan cannot be expected this year.

The new Brenell recorder, however, was on
continued on page 582



Fi-Cord, "old faithful"

"The biggest problem of all proved to be controlling the balloon."

by PETER CLOWES

Our First Family Film

It was their first film ever, in fact; and although they planned to shoot only 100ft., they had no doubts about the need for it to tell a story.



I HAVE just finished my first film. Not just a series of shots showing my young daughter pushing her pram or the family walking in the garden, glancing self-consciously at the camera, but a real live film with a proper beginning and a proper end. It's only 100ft. long, and there are no fancy lap dissolves or fades. But my wife and I are quite thrilled with the result of several weeks' effort. We have also realised that movie-making is not the piece of cake we once thought it was.

We first got the idea from that memorable French film, *The Red Balloon*. We decided that one day we would buy a cine camera and make a film based on a fugitive balloon. And after several years that day dawned, I bought a Bolex H 16, a Weston light meter, a tripod, a pan and tilt head, and a roll of Kodachrome. My wife dressed our three-year-old daughter in a bright red duffle coat, I called at the local Woolworth's for three large white balloons (price 6½d. each), and we were all set for filming.

The previous night we had sat up late writing the script. Its theme was quite simple. Mother and daughter drive into park for afternoon walk. Daughter finds balloon under trees. It takes to the air as she tries to pick it up. Camera follows her through park as balloon continually eludes her grasp. Eventually the little girl manages to grab the balloon, but it wriggles free and sails away into the distance. Mother catches up with daughter, comforts her, then both walk back down hillside to car.

Simple enough to shoot, you might think. Just 36 shots, alternating close-ups with panoramic views. A piece of cake. So we thought.

The first few shots were easily taken — like all beginners, we started at the beginning — and we had visions of finishing the whole production in one afternoon. But then the problems started.

Although we had craftily gone out on location in mid-week to avoid crowds, we found that the sunshine we needed for colour had also tempted other people out of doors. Just as I had my daughter nicely positioned in the viewfinder, a couple of strange heads would appear over the horizon. And then it was the

devil's own job to get her to do the scene again properly.

In fact, I don't really recommend making a child of three the star of your first venture into cine. Unless, of course, you have a tremendous amount of patience. She will do exactly as she is told the first time. You follow her movements in the viewfinder carefully. Yes, that's perfect. Now, once again, darling. But oh no! "I'm tired" or "I don't feel like it" or "Let's go home, mummy". That's the sort of reaction you get.

I soon began to realise the futility of shooting scenes in the order in which they appeared in the script. It was a case of grabbing whatever shot we could as circumstances allowed. Where close-ups of my daughter were required at two different parts of the film, we shot one long close-up, and decided to split it in two during the editing.

The biggest problem of all proved to be controlling the balloon. For one or two scenes my wife jerked it in whichever direction we wanted it to go by means of a length of cotton. This proved quite efficient until we had to film the balloon bouncing over the expansive lawn of one of England's stately homes. There was a stiff breeze blowing and, within seconds, the thread snapped. As we had only one balloon in reserve at that moment, I ran a full mile, around a lake and through bushes, to recapture it. Then, just as we were ready to shoot again, the balloon burst.

We prepared our reserve balloon and then waited nearly 20 minutes for the sun to reappear. And as I pressed the camera button the balloon sailed onto a flower bed, struck a spike, and burst!

We returned some days later with ample balloon reserves. The girl assistant in Woolworth's obviously thought I was mad when I kept on calling for balloons by the half-dozen — in February at that. We had to call on my daughter's grandma to act as property mistress. It was her job to follow us around with a shopping basket, to the handle of which were tied six large balloons. She looked, in fact, like some gipsy pedlar.

Nylon fishing line was now used to secure the balloon being filmed — I did

not have the nerve to explain to the men in the anglers' shop that I needed the line for a balloon; I merely said it was for a kite — and we found that this would hold in the roughest weather. Despite the fact that we were filming in 16mm., the line shows on the screen in only one short take.

The next time we went out to the park — Lyme in Cheshire — we hoped to take several shots of the balloon racing along a hillside. The sun was right, there were few people about, and my daughter was in an apparently co-operative mood. But where was the breeze?

We had to resort to pulley tactics to make the balloon move. The nylon line was led around the branch of a tree, and then my wife ran like fury, pulling the balloon behind her. I made her do this three times before I was satisfied the shot was suitable for filming — much to the interest of a local gamekeeper who leaned on a fence, fortunately outside camera range, and watched us for the best part of an hour.

But at last the final shot was "in the can" as they say, and we kept our fingers crossed until the processed film in its bright yellow box dropped through the letter box. With nervous fingers I prepared the projector. My wife — still in her dressing-gown — blacked out the window, and my daughter bounced up and down in her chair in excitement.

Would the whole thing be hopelessly under-exposed? Had I filmed half the shots out of focus or at the wrong speed? These were the worries flashing through my mind, for the Bolex camera can be a bewildering thing for a beginner to operate.

But when the opening scene flickered on the screen I knew we had not failed. We sat in silence for the whole four minutes of that 100ft. I suppose one's very first film always has that effect. We were thrilled beyond words. At long last we were in the cine game. This was the hobby *par excellence*.

We ran the film through three times. Then we went down to breakfast. Within an hour we had three more ideas for films. That's how cine gets you.

O-D-D S-H-O-T-S

BY GEORGE H. SEWELL • F.R.P.S. • F.B.K.S.

A Bit Thick Someone was complaining the other day that one or two of his interior shots didn't look at all bad when held in the hand with a bright light behind them, but were so dark when projected that most of the shadow detail was lost. When I asked: "Why don't you reduce them, then?" he looked quite baffled. Few movie makers these days appear to be aware of this simple procedure.

First you soak the strip of film in a plain hypo solution (about 1 oz. of hypo to 8 oz. of water is about right) and then you immerse it in a solution of potassium ferricyanide, made by soaking a few crystals in water until you have a mixture that is pale yellow in daylight. (In incandescent light it will scarcely appear coloured at all). Another way is to wipe the surface of the film with soft wadding soaked in ferricyanide.

If the first treatment is not sufficient after a short period of immersion, rinse the film thoroughly under a tap before re-soaking in hypo and again treating with the ferri. And give it a short soak in the hypo before the final washing in water (which should be continued for about an hour).

The stronger the ferri. solution, the more rapid and less controllable the action, and the greater the tendency to increase contrast at the expense of the highlights. Weak solutions can be used to lighten the shadows without undue effect on the highlights. The film can be treated in a small loose coil in the bottom of, e.g., a Pyrex dish, but for longer lengths more elaborate methods are necessary. Oh, and by the way, pot. ferri. is poisonous!

Eternal Triangles Have you ever reflected on the important part three-sided figures play in cine photography? There is the tripod, for instance. Why a tripod? Because two legs alone will not stand up unaided, while four will rock if the ground is uneven. A tripod automatically and inevitably gives perfect stability.

Go into most studios and look at the lighting units, and you will find the columns supported on three splayed arms which are generally fitted with castors for easy moving. The camera tripod can itself be supported on what is known as a "spider". This consists of three splayed-out arms bored with holes into which the feet of the tripod are dropped.

The spider can be made to fold up by fitting hinges as shown in the sketches, and the tripod feet can be semi-permanently attached to the arms by simple

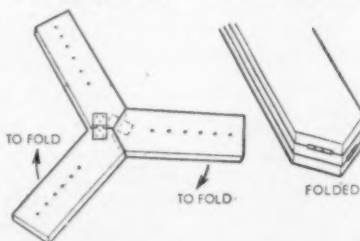
cramping devices or straps. If it is made so that it is perfectly rigid in its opened position, the spider can be fitted with castors to make the camera even more mobile.

A fellow-member of my club recently produced a most elaborate mobile camera support, into which the tripod legs are fitted, but it had one limitation: it was based on a hollow triangle (rather like the triangle on top of road traffic signs) and could not therefore pass through any opening narrower than one of its sides. But the three radiating arms provide the same degree of lateral spread for a tripod while being manoeuvrable through a much smaller opening. For instance, such a tripod providing a spread of 4ft. on each of its sides can go through an opening little more than 2ft. wide. Draw an equilateral triangle with a radial triangle superimposed over it and you will see what I mean.

Editing for Beginners "Like mounting snapshots in an album, editing is the first step in making your

films into movies", says a bright, fresh-looking article on editing I came across the other day. The author really did seem to understand the point of view of the beginner. You will find the article in a brochure on the Quik-Splice editor marketed here by David Williams, the firm which handles the Admira camera. They deserve a pat on the back.

Get It Taped I am fitting a small hook under the panning head of my tripod to anchor one end of a 30ft. tape measure. It won't be *exactly* beneath the focal plane of the cine camera, and the degree of error will vary slightly for different cameras, but even allowing for this, a distance measured



An easy-to-make folding spider, with holes in each arm deep and wide enough to take the tripod feet. The only constructional detail not obvious from the drawing is that the underneath hinge should be recessed so that the bump in its middle is flush with (or below) the surface; unless this is done, the spider will not lie flat on the floor.

with tape is likely to give me more accurate focusing than the most careful "eye-balling", as the cameraman calls visual focusing through the camera lens. Of course, if you have an Arriflex, the hook on the hand-holding device can be used, but I know of no narrow-gauge camera that is so obliging.

Concerning a Lecture The club had asked me to lecture to them, but

did not say where the meeting was to be, nor did they reply to my letter asking about this, and a further letter several days before the lecture also went unanswered. Finally I sent a telegram, and got an answer by 'phone, but the instructions given me for getting to the hall — the venue had been changed — were not at all clear. They weren't clear, either, to some members of the audience, so a party of us set out in search and eventually found the place round a corner.

I must acknowledge that in the course of the telephone conversation I had been invited to have a meal with one of the organisers, but I was unable to accept as I was heavily engaged on a film. The lecture had been announced for 8 p.m. I got to the hall about 7.45 p.m., to find it full of people waiting for me. Apparently there had been "a bit of a muddle" and there was some doubt as to whether the talk should start at 7.45 p.m. or 8 p.m.

We decided to go ahead there and then, but that was a mistake because people kept on arriving during the first quarter of an hour, with consequent rearranging of seating and bringing in of more chairs; and at 8 p.m. a really large contingent arrived from another club who had been invited for that hour.

However, things did not go too badly, and hope was raised by a fugitive glimpse of kettles and teapots at the back of the hall. But not a drop of refreshment passed anyone's lips that evening. Nobody made any tea.

The meeting finished just before 10 p.m., and in that district "they close at ten". But I got my cup of tea after all — at home, after a 20-mile drive. Well, the occasion will be something to remember.

Eyelines When you are taking close-ups of people who are supposed to be looking at something off screen, always provide them with something to look at. This not only focuses the eyes at the right distance — it helps to focus the mind too. For a scene in which an operator was supposed to be watching a load he was lowering by crane, I stood on a platform beside the camera and got him to gaze at the handle of a spade as I lowered it from above my head to below my knees.

Fred O'Neill concludes his guide to the animation techniques that won Oscars in the 1959 and 1960 Ten Best. To show real characters reacting to unreal situations, he advises, should be the modeller's aim.

CAMERA, CLAY AND IMAGINATION

HOW TO BE A PLASTIC ANIMATOR

BY FRED O'NEILL

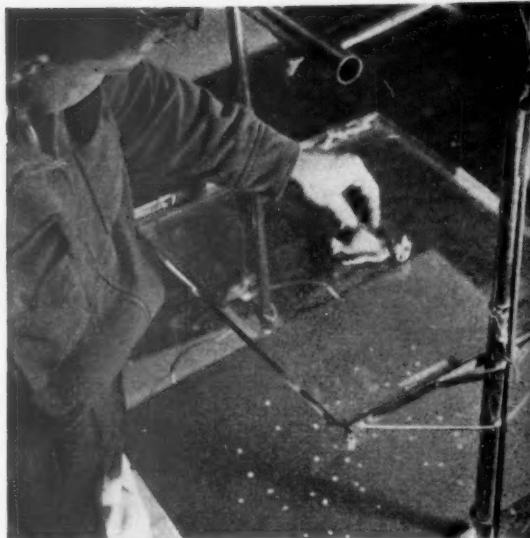
THE ANIMATION of objects that are apparently in mid-air, like a bouncing ball or jumping figure, may look puzzling on the screen, but it can be done by several methods. A long needle or stiff wire will often serve as a support when its other end is attached to the back-drop or other scenery so as to be out of sight of the camera. A fine nylon thread can be used for suspending a figure, providing it is only in the same position for one frame. For a frame or two, even a small piece of wire or Plasticine of the same shade as the background can be used without being noticed as a support from underneath. In *Phantasm* it was necessary for the hero to fall through space. This was a vertical shot on glass. The figure was rotated, without changing its location, while a blue background card containing small back-lit holes for the stars was moved a little at a time between frames. This gave the impression that the camera was travelling down with the main character as he tumbled over and over.

Tend always to err on the slow side when working out the frames needed for any particular action. One of the main

Figure falling through space: in fact, it lay still on the glass while the blue card with its back-lit stars was moved up between frames.

faults found in an inexperienced animator's work is excessive speed, but it is only during violent action that considerable movement between frames is permissible. If there are doubts, any movement can be calculated on the basis of 16 frames to each second of time. For example, a track-in with the camera which is to last three seconds, over a distance of one foot, would need a camera movement of a quarter of an inch between each of the 48 frames.* For shots like this, it is useful to keep a spot in the middle of the viewfinder aimed exactly at some particular point in the scene before each exposure; if corrections are made for parallax error, this helps to prevent undesirable vertical and lateral movement of the image.

* It is better, however (though more expensive), to shoot for projection at 24 frames per sec. because the actions will seem smoother. Tilts, tracking, fades and dissolves should be worked out in single frames. This makes them more exact, for complete control is gained over the whole effect.



Exposure allowance must be made for single-frame work, and this can vary from a very slight alteration to more than one stop, depending on the camera used. An indication of how much to allow can be gathered by examining the variation of density between the first (flash) frame and the subsequent frames of a shot filmed in the usual way.

I find that the use of a foot release and long cable greatly speeds up animation work, since there is then no need to move backwards and forwards from the camera, but I must add a word of warning: it is very easy when using this device to film your own hands by accident, and though one hand may not show against a light background, it will be quite noticeable against a dark one.

Beware of the creeping of Plasticine backgrounds; a piece may sag slowly during production without being noticed, but it will do a sudden jump in the finished film. Long or thin clay parts should be reinforced with a wire.

There is a strong temptation at times to quicken the job by introducing a burst of continuous running. Occasionally this may be unavoidable, but whenever possible it is better, for the sake of continuity and sameness of effect, to do everything frame by frame.

Making objects spin is a very easy form of animation, and an effective one so long as care is taken to start the spin slowly by small movements. The speed can then be worked up to perhaps a quarter of a turn at a time. However, if the subject has regularly spaced distinguishing marks on it, remember never to move it through the exact distance



In Flight to Venus, figures have become more detailed, props more realistic. But the Oscar-winning quality remains.

these marks are apart. Failure to observe this precaution will lead to a strobe effect, perhaps, giving an impression that the subject is stationary.

Plastic puppets need not be screwed down, particularly if they are on a Plasticine-covered base; a slight pressure on the feet is all that is needed to secure them, and if at any stage subjects are moved inadvertently or knocked over, a change of angle or distance can cover up any mistake in repositioning.

Puppets can be given more natural movements than those made of wood, for the body is able to flex and bend all over instead of just at the joints. Their faces also are more expressive; it is no trouble to manipulate the mouth, say, with a modelling stick and finger.

If living action is analysed, it will be found that there are quite long pauses between or during movements; it is vitally important to imitate these in animation by taking even as many as twenty frames showing little action or none at all. Take as an example a puppet scratching his head. He will use perhaps ten frames to raise his arm, followed by about four static frames before he starts his first scratch. The forward stroke across his head will take another three and there will be three more, static, before the start of the backward scratch. And so on for four or five scratches (depending on how bewildered he is) until, after another rest, the arm is lowered. Finally, there will be a long and thoughtful pause of per-

haps thirty or forty frames (depending on whether or not his problem has been satisfactorily solved).

Note, by the way, that it is such mannerisms as scratching which build up the character of a puppet and go a long way to break down the audience's feeling that he is not a living being. If in doubt he would perhaps suck his finger. If he sits down rather hard, he would naturally rub the affected part. The audience will immediately take that little man into their hearts.

I prefer not to work too tight a script—it is, of course, essential to have the main theme of the story fixed—for in animation there is plenty of time to invent details to fit the individual situations as one goes along, so giving that impression of spontaneity so important in puppet animation.

We are dealing with a plastic medium, and this property should be used to full effect. Never be bound by conventional things, but let your imagination roam freely, recapturing the child's ability for making a make-believe world seem real. It is a strange person indeed who does not enjoy an excursion into fantasy now and then.

Just as normal film-making must be logical, plastic animation can be—indeed, should be—illogical. Therein lies animation's true function. It must never copy real life, for then it becomes a poor second. It should be used to show those things which in real life could not possibly come about. Each film that you



Combined operation by Mr. and Mrs. O'Neill.

make will occupy all your leisure hours for many months, but it is fascinating work. And when you eventually see the results you will not regret a minute of the time you spent.

Audio Fair—continued from page 578

show as promised. The Type M, as it is called, resembles the well-known Mark 5 considerably, except in colour, and apart from a few minor alterations the deck seems substantially the same. The amplifier is quite different, though. There is a superimpose button, mixing facilities, separate record and replay amplifiers, and—a feature sorely lacking on the Mark 5—separate bass and treble controls.

The redesigning of the amplifier was presumably undertaken to bring it up to the high standard of the decks, but the increased price of 88 gn. brings the new Brenell into the Ferrograph price range, and it will be interesting to see what the outcome of this competition will be.

Leaving aside specific makes for the moment, I noticed a couple of trends in recorder design which look as though they may continue. One I don't like, and the other I do. Quite a lot of machines are being fitted with a slim edgewise-on type of record level meter, in which the needle is read against a slightly bowed strip scale, instead of the usual flat dial. I found that parallax error was difficult to avoid when reading this new sort of meter.

On the other hand, I'm all in favour of the growing tendency towards fitting mechanically actuated stop mechanisms, which work by tape tension, rather than electrical ones which depend on stop foil. In these tape tension devices, the lightly sprung braking switch is held back by the tape, but as soon as the tape runs out or snaps, there is nothing to prevent the switch closing, and the brakes come on. I

hope this sort of stop switch will become quite common on domestic recorders because it is a lot handier than the stop foil method, especially for editing, and for playing short lengths of tape cut from a longer reel.

Besides the Sony machine already mentioned, there were a large number of portable recorders on show, including a new Minivox, and several

Where to see the 1959 Ten Best

Watford. Apr. 27, 8 p.m. Presented by Watford C.S. at Town Hall, Watford. Tickets 3s. from K. Cotterill, 9 Windmill Way, Tring.

Glasgow. Apr. 30, 7.30 p.m. Presented by Glasgow C.C. at Cosmo Cinema, Rose Street, Glasgow. Tickets 2s. 6d. from J. S. C. Aird, 18 Kent Drive, Rutherglen.

Wath-upon-Deane. May 5, 7 p.m. Presented by Wath-upon-Deane C.C. at Grammar School Hall, Wath-upon-Deane. Tickets 2s. from F. Fieldsend, 16 Manor Road, Harlington, Nr. Doncaster.

Banbridge. May 6, 8 p.m. Presented by Banbridge Camera Club at Masonic Hall. Tickets 2s. from C. McMaster, 21 Granville Gardens, Banbridge.

Bocking. May 11, 7.30 p.m. Presented by Braintree & District A.C.G. at College of Further Education, Church Street, Bocking, Essex. Tickets 2s. 6d. from Camerons, Chemists, Great Square, Braintree, Essex.

Stockport. Apr. 27, 8 p.m. Presented by Stockport A.C.S. at Stockport. Tickets 2s. 6d. from D. D. Tommis, Lincroft, Kings Close, Bramhall, Cheshire.

old faithfuls like the Fi-Cord. This, incidentally remains the smallest, although the two-speed TR 100 Transicord (39 gn.) from Cine Accessories, Brighton, comes near to rivaling it.

Grundig have abandoned the capstanless Cub, and are now producing the new T.K.1., at 29 gn., which, though about the same size, has been completely redesigned. A mains converter is to be made available in about six months' time.

But I think the prize must go to the new model of the Butoba, for this, though costly, really does have "everything". Like more and more portables these days, it has two speeds, and the quality of reproduction is extraordinarily good, even through the built-in loudspeaker. When fed to an external amplifier and speaker, the music quality at 1½ ips was better than many machines would produce at 3½.

The new Butoba has the full range of features found on mains machines, such as tone controls operative on record as well as replay, clock tape counter, headphone monitoring, fast wind in both directions, pause control, magic line meter, 7" x 5" built-in speaker, etc., and it has a relatively powerful output of 1.2 w.

And if you press the Record and Replay buttons simultaneously, which is enough to give most recorders a nervous breakdown, the Butoba comes up smiling, and gives you straight-through amplification. Furthermore, I was assured, and shown, that it will operate in any position, even upside down. And after all, what more could you want?

CORRESPONDENCE

Letters for publication are welcome. Address: A.C.W., 46-47 Chancery Lane, London, WC2

Search for 8mm. Perfection

I AM MOST INTERESTED in Mr. A. C. Rolfe's comments about my "search for 8mm. perfection." Mr. Rolfe will understand that I had to make do with whatever apparatus was currently available in Britain, but it so happens that I did succeed in locating an Emel camera!

Unfortunately, it was a very ancient one with a single Hermagis lens and a spring that heaved and shuddered when you wound it. This little Emel looked exactly like a scaled-down version of the Ensign Kinecam and, despite the fact that it was just about due for honourable retirement, I was impressed by its compactness, the sprocket-feed and the delightfully simple method of loading. My tests showed that it gave rock-steady pictures (despite the protesting spring!) but the lens was only average.

With an emotion not far removed from envy, I can well believe that the 1961 Emel Plume Reflex with Angenieux lenses would indeed be the answer to my problem, for it has the kind of "dream-specification" that would permit me, once and for all, to put an end to this expensive and frustrating search and to get on with the business of making films.

Indeed, I can only say to Mr. Rolfe: *tell me how to get hold of a 1961 Emel Plume Reflex and I'll buy it on the spot.*

May I also thank Mr. King for drawing my attention to an apparent omission from my articles—i.e., standards in sprocket-hole cutting. I certainly considered this and, on one occasion, I tried to exonerate the manufacturers of an expensive continental reflex camera (which was appallingly unsteady) by blaming the low standard of sprocket hole cutting. But, in fact, 90 per cent. of the trouble was caused by the camera, as an examination of adjacent frame-line widths clearly established.

Possibly, film unsteadiness and lack of definition cannot be attributed to any one cause—even with a sprocket-feed you can get breathing at the gate! The answer seems to be that, if 8mm. is to do the job we hope it will do, there must be an all-round tightening up of standards.

IVAN WATSON

A Hint to Patheoscope

A FEW MONTHS ago, when Patheoscope's future was uncertain and some 12,000 spools lay at Cricklewood awaiting processing facilities which had ceased to exist, many 9.5mm. users had their films developed privately rather than risk never getting them finished at all. Despite rumours to the contrary, I hope the new Patheoscope company will not ignore

these nine-fivers who paid for processing when buying their films, for the old company did, at one stage, ask that no further films should be sent them.

Would it not be equitable were nine-fivers burdened with empty chargers to be invited to send them to the new company for refills at cost of stock only? One cannot feel that Patheoscope would imperil goodwill by refusing, especially as each charger is worth more than the cost of processing. There must be hundreds of chargers laying around in the possession of nine-fivers awaiting some such gesture as this. By reclaiming them Patheoscope may well avoid costly replacements. There might also be a good case for selling films without processing rights in future.

London, S.E.

MIDDLE GAUGE

Plenty of Tripods in Malta

ON BEHALF of the Malta Amateur Cine Circle, may I say that we regret that Mr. Pettit missed his tripod so much while participating in last year's Film Holiday, but he certainly did not mention it to us. Had he done so, I am certain that one of our members would have lent him one. Mr. Pettit was constantly in the company of Malta A.C.C. members, and a mere mention of his need would have sufficed.

However, should intending participants in this year's Holiday have any misgivings, I would like to assure them that we will readily supply them with a tripod during their stay here.

Malta A.C.C.

E. PERALTA (Capt.).

Hon. Sec.

International Cine Circles

WHEN you inaugurated the ACW Circles some years ago, you bridged a gap between solo and club workers which could not have been as neatly executed in any other way. I was invited to join the Sound Circle, then operated by Desmond Roe. Various removals, including my own, seem to have sounded the tocsin for this group, although I did hear rumours than Stanley Jepson was thinking of taking it over. Their findings have been crystalised in numerous articles by Mr. Roe, proof that its brief life was effective, and in itself justifying the existence of specialist circles.

The large increase in the number of letters from abroad published in ACW suggests the possibility of an extension of the idea in the formation of International Cine Circles. Folder circulation is a slow business, but other methods, such as correspondence by tape or contributions to *The Link*, might serve if membership were suitably restricted, i.e.,



grouped according to interests and equipment, aims and ability, and numbers were not too large.

If the language problem could be overcome (twin track recordings of two or more languages might help here), there might be a chance of groups of many diverse origins coming together. A most interesting film library could be evolved, and occasional re-shuffling of the groups would give each member access to interesting new subjects. The showing of a selection of the films at a local club night might well be one of the most useful of activities.

My own job might be of little interest to a local audience, but woven into a pattern with possibly that of an inspector of works in Nigeria, a homesteader in Australia, an importer or planter in Malaya, the result could well be a new dimension in home movies, and a practical use for a hobby which of recent years has produced an enormous crop of pointless films.

I would vote for a man of Stan Jepson's type (how about that, Stan?), as a hinge pin of one such group, and should be pleased to hear from interested correspondents in any country. I use 9.5mm. but, of course, gauge is relatively immaterial, though some circle members might well wish to be grouped according to gauge, if only to simplify projection problems. It would help if, in the first instance, correspondents would list their equipment, both visual and sound.

17, Melling Avenue, JOHN SHAW
South Reddish, Stockport, Ches.

The Ultimate Step

CENTRE SPROCKET'S adoption of an 8mm. lens for his 9.5mm. projector, coupled with his explanation of the advantages of 8mm. low voltage lamps, are surely steps in the right direction. Now all he needs to do is modify the film path to take the smaller gauge, and he'll be there.

DOUBLE RUN

O.D.T.A.A.

WHAT a hard life it is becoming, with ever rising costs! Of all things, we now learn from an advertisement in *A.C.W.* that "Failure of projection lamps nearly always occurs when they are switched on". That seems pretty final, I fear. *Wirral.*

D. W. O'KELLY.

TRAVEL FILMING

You may travel far but you will seldom get anywhere unless you search out people says DOUBLE RUN

IT'S NOT ONLY amateurs who make dreary travel films. This encouraging thought—encouraging in one way, that is—is prompted by a visit to a cinema showing Ronald Haines' Eastmancolor short, *Proud Pretoria*. Mr. Haines seems to have visited every foreign city—and filmed them all. The visuals concentrate, as always, on the exteriors of buildings, statues and parks over which the inevitable Frank Phillips makes the inevitable references to "fine buildings set in splendid surroundings"; and there is the usual heavy-handed humour: "The favourite (animal in the zoo) is the voracious pelican of whom it is said, of course, 'His beak can hold more than his belly can.'" Then, in his best mock-Tudor style, the commentator goes on, "And here Leo roams in his natural surroundings."

The total lack of human interest which characterises these picture postcard travelogues always depresses me, but the films are quite widely shown. Perhaps the exhibitors like pictures which they know cannot possibly offend anyone. But could you make a travel film in South Africa without even hinting at the existence of a colour problem? Yet Mr. Haines does. For most of the film, people are so vigorously excluded that you would not realise there was a coloured population at all, but right at the end he does show us "the most colourful of the Bantu tribes." "This fascinating tribe," as he puts it, is notable for its richly decorated tribal dresses and beads. There is no suggestion that they are human beings or face any sort of problems.

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By way of marked contrast, consider Arne Sucksdorff's celebrated short, *Rhythm of a City* (more properly translated *People in the City*) available in a two reel 8mm. version from Cattermoul Film Service at £7 10s. You never see the film advertised, and the distributors will only print copies to order. This seems an extraordinary way of distributing a film, but you can get a copy if you are sufficiently determined!

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continued on page 598

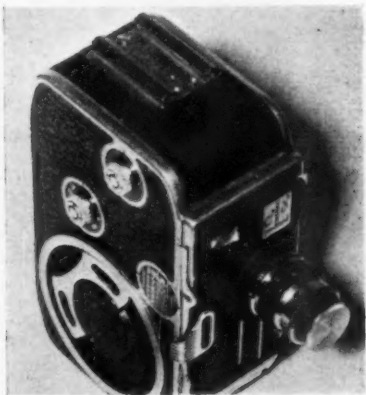


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ROY SMITH

Running Commentary

BY SOUND TRACK

LENSES: GOOD v. SUPER

WITHIN ABOUT A YEAR of taking up the hobby, enthusiasts often suffer great anxiety about lens quality. They wonder if their camera lens is "a good one," or whether they should change it for another of more or less the same specification but costing maybe twice as much.

What are the differences between a good and a super lens?

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Against this, it is sometimes argued that it is advisable for even the casual cameraman to buy the super lens on the ground that its additional quality will reduce the ill-effects of some of his bad technique. But this is not so. To take just one example, the loss of quality from an unsteady camera is considerably greater than the loss (if any) between the super and the good lens.

The chief constructional difference between the two classes is the additional number of glass elements in the super lens, and this accounts directly for the difference in price. Additional lens elements call for additional assembly work, additional design and computation costs, and increased manufacturing accuracy at every stage.

No manufactured part can be relied on to be "spot on" for size; there must be a tolerance, and the tolerance has to be twice as fine if there are twice as many components affecting an overall dimension. Finer tolerances naturally demand closer control and this, just as naturally, puts up costs.

There are two reasons why better and better lens quality is nowadays obtained by the use of what would once have been considered an alarming number of elements. The first is that the advent of blooming all glass/air surfaces has prevented losses and internal scatter, and made it possible to exploit these multi-element lenses. The second is that with the advent of digital computers, the task of lens-element computation has been phenomenally shortened. Any lens computation involves a vast number of calculations based upon the placing of the lens elements, the refractive indexes of their various types of glass, and the aperture number in use. Long series of sums have to be done, and then re-done with minor alterations to one of the several variables time and time again, until the maximum freedom from the various aberrations has been determined. The computer enables all these complicated calculations to be performed in minutes instead of weeks or months, and undoubtedly permits many more alternatives to be explored, with an increased likelihood that every now and again a still better lens will result.

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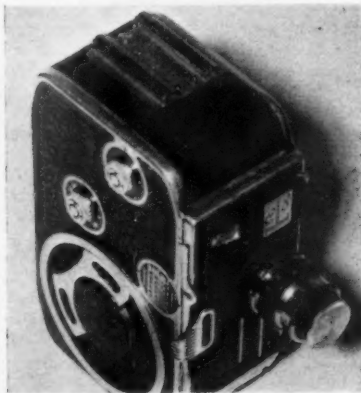


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THE BIRTH OF A CAMERA (7)

BY JOHN G. JACKSON, M.B.K.S.

Why can't it be cheaper?

Why can't it be fully automatic?

Why are many manufacturers going away from the D mount?

Why the difference in aperture sizes?

These are some of the questions answered in this concluding instalment.

Specification Completed: Sales Manager Satisfied

THE SALES MANAGER of Tri-Gauge Apparatus Ltd. is, as usual, on the telephone when the Chief Designer and Charlie West arrive in his office. He motions them to sit down, and Charlie starts glancing through a pile of photographic trade magazines. The Chief leans towards Charlie and whispers: "I thought it would be better to come and discuss the new TRIGA 8mm. camera with him in his own den, rather than have him disrupt the whole design office again."

Charlie smiles wryly in agreement, and the S.M. finishes his telephone conversation: "... don't worry, I'll make sure *personally* that the next delivery reaches you on time." Not in a very good mood, the S.M. replaces the receiver and swings round to face the newcomers.

"You wanted to know about the lens

and the automatic exposure system of the new camera," says the Chief in answer to his unspoken question. Somewhat mollified and a little flattered, the S.M. distributes cigarettes all round and listens intently while the Chief outlines the position.

The standard lens for the TRIGA camera will be 12.5mm. in focal length, with a maximum relative aperture of $f/1.4$. It will have an international D mount; a 6.5mm. $f/1.9$ and a 25mm. $f/2.4$ will be offered as accessories. The D mount will give the user the opportunity of purchasing any of the range of famous 8mm. lenses which are currently available — zooms included.

"Why are many manufacturers going away from the D mount?" asks the S.M. Charlie explains that many problems arise from the use of D mounts. The accuracy of the lens seat to film plane

has to be plus or minus 4 ten thousandths of an inch to ensure good definition and resolution. The lens, likewise, must be manufactured to very close limits. For cheapness, many cine cameras have built-in, non-interchangeable lenses; these can be individually focused to suit each camera, hence the manufacturing tolerances can, by comparison, be wide open. The camera with an interchangeable lens is generally of a higher quality throughout, for it is wasteful to spend money on accuracy for one part of the camera if the rest of it is second-rate.

"Anything special about the lenses?" inquires the S.M. He is told that they will be hard-coated on all surfaces, the iris diaphragm ring will have click-stops, and a depth of field scale will be engraved on each lens. They will be provided with hoods and filter holders.

"Now what about the exposure system?" asks the S.M. eagerly. "Wait for it!" says the Chief. "You haven't asked about the viewfinder yet."

The viewfinder will be mounted along the top of the camera. It will be hinged at the front so that parallax can be overcome. The eyepiece will be adjustable to suit the user's eyesight, and a rubber eye-cup will be fitted. It will cover a focal length range of 6.5mm. to 36mm., and will be a zoom type — that is to say, the correct effect will be observed by the user. For example, the subject will be magnified when the telephoto setting is used and diminished at the wide angle setting. The use of masks, or engraved lines, was rightly condemned by Charlie — in an earlier discussion — as being entirely misleading. The field covered by the viewfinder will be smaller than the field covered by the lens.

"Why's that?" interrupts the S.M. "Seems like a fiddle to me." Charlie produces a copy of *BS.677 Motion Picture Film, Part 3—8mm.*, and shows him

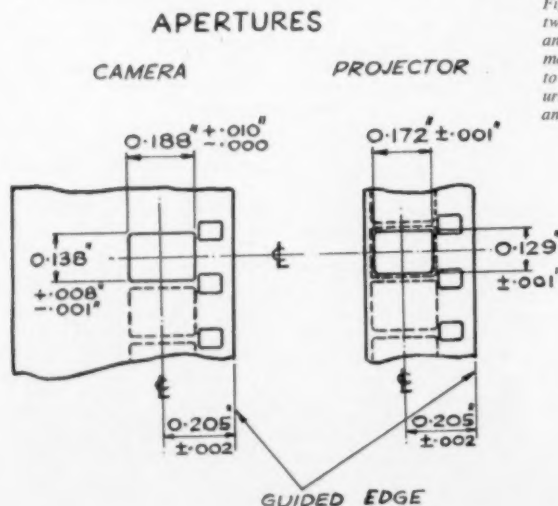


Fig. 1. Difference between camera aperture and projector aperture, made necessary in order to provide for manufacturing tolerances of film and equipment.

the difference between the camera aperture and the projector aperture (Fig. 1). If the field covered by the viewfinder was the same as the camera aperture, part of the subject would be cut off by the projector. The viewfinder will therefore cover a field in proportion to the projector aperture—otherwise people will be telephoning to say that some of their picture is missing!

"Yes, I understand that, but why is there this difference in aperture sizes?"

Charlie explains that this is vitally necessary to cancel out all the manufacturing tolerances of the film, the camera and the projector—and if the films are prints, the printer. It is standard practice on 35mm., 16mm. and 9.5mm., as well as 8mm.

"Doesn't the framing on the projector cater for this vertically?" inquires the S.M.

Charlie suppresses a sigh and tells him that the framing only corrects the position of the perforation with respect to the frame line of the film. Ideally, this should not be necessary, but manufacturing tolerances again creep in. Framing on a projector should cover at least the perforation height, which is 0.050in. or 0.025in. in each direction. This will only allow the frame to be centred in the projector aperture—the frame lines would still show were the size of the aperture increased to equal the camera aperture.

"All right, you win! Now then, the automatic expo—"

"We'll take the other features first," interrupts the Chief doggedly.

The camera will be provided with a single shot facility; this will be useful for animation and titling effects. The cable release socket will be situated in the camera release button. A hand grip will be available as an accessory. This grip will not be a "pistol" type but will run diagonally across the side of the camera with a cable release plunger in its end—to be operated by the user's thumb. This will leave the other hand free to operate the variable shutter, winding handle, etc. A standard tripod socket will be positioned at the base of the camera in line with its centre of gravity.

"What's the standard size of a tripod socket?" asks the S.M. "Surely there are two sizes." The Chief agrees but points out that the most common one for 8mm. cameras is the $\frac{1}{4}$ in. Whitworth threaded socket. Adaptors are, of course, available for the larger "Congress" socket.

Then the Chief mentions that a range of carrying cases will be provided—a simple zip case, an ever-ready case and a larger one for the complete outfit, including film, etc. Then, "Are you interested in the exposure system, by any chance?" he asks blandly.

The S.M. utters a rude word and leans

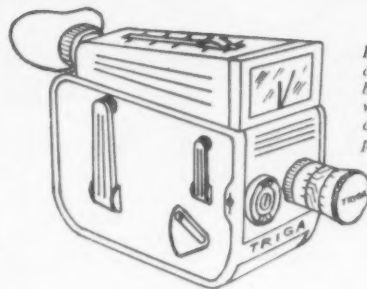
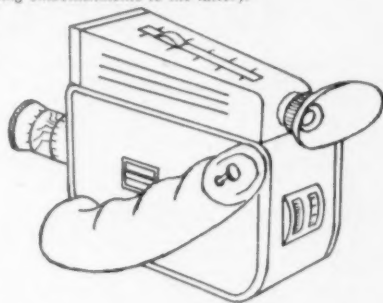


Fig. 2. Designer's rough sketch of the TRIGA camera. The TRIGA projector has already been illustrated in these pages. (Incidentally, we would like to thank "Gongko," who omitted to send his full address, for his enterprising embellishments to the latter).



forward eagerly. Basically the system will be as follows. A light sensitive cell will be placed behind the lens in the camera aperture. The size of this cell will be the same as the aperture. When the camera release is operated, the cell will be retracted out of the aperture. The cell itself will have a high sensitivity, and the voltage from it will operate a galvanometer movement. All the light-rays falling on to the film will be measured by the cell.

The galvanometer needle will be located in the viewfinder and will be positioned according to the diaphragm opening of the lens. A fixed pointer in the viewfinder will have its position determined by a dial indicating film speeds in A.S.A., filming speeds in frames per second, and variable shutter openings. The galvanometer needle has, of course, to be superimposed on the fixed pointer for correct exposure.

Even Charlie agrees that this system is ideal, for it takes into account lens transmission and filters, and does not rely on f /numbers which are only relative to the individual lens and have no bearing on the amount of light passing on to the film.

The S.M. seems puzzled by this, so the Chief explains it this way. The f /no. of a lens is the ratio of the effective diameter to its focal length. Thus, if a lens is 1in. in focal length and its effective diameter is $\frac{1}{2}$ in., its maximum relative aperture is 1 divided by $\frac{1}{2}$, which is $f/2$. This applies to any lens, whether it has one or ten glass elements. The S.M. soon sees that the light transmission of a lens with one element must be greater than one with ten elements. "Why on earth are f /numbers used, then?" he asks.

Charlie points out that, as a salesman, the S.M. should know, but adds a word of caution. "It doesn't always follow, mind you, that when a lens of $f/1.5$ has six elements, its light transmission is less than a lens of the same aperture with three elements. It depends on the type of glass used and the coating. Generally, the number of elements in a lens indicates the amount of correction that has been made for optical aberrations."

The S.M. thinks that the exposure system is good, but asks why it can't

be made fully automatic. He is told that if he wants interchangeable lenses, with the iris diaphragm positioned in the correct optical position, full automation would be impossible. Quite apart from this, the variables—film speed, filming speed and variable shutter—would make the control system too complex for a medium-priced camera. They remind him that it will be his job to sell the camera, and that if it costs too much in comparison with other makes, he will be the first to object.

"I'm glad you mentioned cost", he says. "I'm always being asked why cine cameras and projectors aren't cheaper." The Chief attempts to show him how the cost of equipment builds up. Parts manufactured by TRIGA have first to carry a material plus labour cost. This is obviously the price of the material used for any particular part and the time—in wages of the operative—to produce it. To this a mysterious percentage, "overheads," is added. This percentage will vary from one company to another, depending on its size, staff, research facilities, etc. It can be as low as 150 per cent. and as high as 450 per cent. Overheads cover the salaries of all non-productive employees, the rates, electricity, and, in fact, everything which is needed for the running of the firm.

Tooling cost is then added—and this may run into many thousands of pounds. It is usually spread over the expected production total of units. Packaging and sales promotion (advertising) add further to the cost. The company's profit margin, contrary to popular belief usually quite small, has then to be added. In the case of a camera, 25 per cent. purchase tax has to be included. If the unit is to be handled by a wholesaler, he will require a margin. Finally the retailer's margin is added.

It can be demonstrated that one penny of material, plus labour, can be increased to ninepence by the time it

continued on page 598

Making a Start

A SERIES FOR BEGINNERS by H. A. Postlethwaite

FILM SPEED RATINGS

CORRECT EXPOSURE depends on two things: the amount of light that reaches the film, via the lens, while the shutter is open; and the speed rating of the film.

The amount of light can be varied by (1) opening or stopping down the lens aperture; (2) using a filming speed faster or slower than the normal 16 f.p.s.; (3) using a variable shutter, if the camera has one; (4) using a filter in front of the lens. But the light reaching the film is not materially affected by the substitution of a lens of different focal length, or by the use of a long-focus or wide-angle attachment: $f/8$, for example, is always $f/8$. But first let's consider the matter of film speed ratings.

Everyone knows that some films are faster than others. The fastest monochrome stocks (Perutz 400, Kodak Tri-X, Gevaert Ultra) are from ten to forty times as sensitive as Kodachrome. If you were filming in daylight under conditions that required $f/2$ for Kodachrome, you would need to use $f/6.3$ with Gevaert Ultra or $f/12.5$ with Perutz 400. And if these were the appropriate apertures at 16 f.p.s., you could film in 64 f.p.s. slow motion at $f/6.3$ with the Perutz or $f/3.2$ with Gevaert, whereas Kodachrome would require the (almost) impossible aperture of $f/1$. The quality of these extremely fast monochrome films is not as good as that of slower films, but they do permit shooting under conditions that would otherwise be hopeless.

It is, of course, essential to know the rating of the film you are using. If you have an electric-eye camera the meter must be pre-set to the appropriate figure, and if you use a separate exposure meter, it must be read accordingly.

A few electric-eye cameras are permanently set for film of one particular speed rating, probably that of Kodachrome in daylight. In such cameras, the aperture must be adjusted by hand when a film of different speed is used. Agfacolor, for example, is about twice as fast as Kodachrome; if the electric eye indicated $f/8$ as the correct aperture, you would have to close down manually, to $f/11$.

Film speeds are usually quoted in the ASA (American Standards Association) notation. In this the speed number is doubled when the speed of the film is doubled, so that a film rated at ASA 20 is twice as fast as one rated at ASA 10. Being twice as fast, it requires a lens aperture one stop smaller; Thus, if a film rated at ASA 10 required an aper-

ture of $f/5.6$ for a certain scene, one of ASA 20 would require $f/8$.

The speeds of films manufactured on the Continent are often rated in the DIN notation. (DIN=Deutsche Industrie Norm=German Industrial Standard). You sometimes see a Scheiner number or a BS (log.) figure quoted. All such notations are logarithmic, the film speed being doubled when the speed number is increased by 3, so that DIN 14 is twice as fast as DIN 11.

Until a few years ago the most commonly used rating was that associated with the Weston exposure meter. However, on the introduction of the Weston Master III, the Weston ratings became the same as ASA. Nowadays, therefore,

say minus 10. The best course is to learn to think in terms of ASA. The ASA rating is almost always given on the package in which the film is sold, or in an enclosed leaflet. If it isn't, work it out with the help of Table I, which shows how the various ratings compare.

ASA speeds of some popular 16mm. and 8mm. films are given in Table II. These are the ratings recommended by the manufacturers, but when using any film for the first time it is wise to shoot a few scenes at apertures slightly larger and slightly smaller than the rest in order to check that the rated speed is the best for your camera and your way of using it. It is possible, for example, that your exposure meter reads just a bit higher or lower than the average; or the shutter of your camera may pass slightly more or less than the nominal amount of light at normal filming speed. So if $f/8$ seems the correct stop for a

TABLE I
FILM SPEED EQUIVALENTS

A figure in any column represents a speed one-third of a stop faster than the figure in the column to the right.

ASA & Weston Master III & IV Weston Master II and earlier models BS (log.) DIN Scheiner	160	125	100	80	64	50	40	32	25	20	16	12	10
	125	100	80	64	50	40	32	25	20	16	12	10	8
	33	32	31	30	29	28	27	26	25	24	23	22	21
	23	22	21	20	19	18	17	16	15	14	13	12	11
	34	33	32	31	30	29	28	27	26	25	24	23	22

to quote a speed as "Weston 40" is ambiguous. For users of Master III and IV models, it simply means ASA 40; for users of Master II and earlier models, it means ASA 50.

It's all very confusing, and a further complication is that the relationship between different ratings is not altogether free from doubt. Gevaert quote DIN as being equivalent to BS (log.) minus 9, Agfa and other authorities

certain scene, expose also one or two feet on the same scene with the same lighting at $f/5.6$, and a further foot or two at $f/11$. Make a careful note of what you do, and study the result when you project it.

Some workers find they get better results on Kodachrome in daylight if they rate it as ASA 8 instead of ASA 10; others prefer to treat it as ASA 12 in summer and ASA 10 in winter. You may find it best to rate Agfacolor as ASA 20 instead of ASA 16. You have to find, by test, the rating most suited to yourself. Most probably it will agree with the makers' recommendation, but it is as well to make sure and then, for consistent results, stick — at least for the time being — to the same kind of film.

The same test should also be a useful demonstration of the difference between correct exposure and over- and under-exposure, and it will in all probability give an indication of the latitude of the film you are using. Some films stand up to exposure errors better than others, and that means they will be more tolerant of extremes of contrast in a scene. It is helpful to learn how far you can go.

(Next week: KNOWING YOUR CAMERA)

TABLE II
EXAMPLES OF FILM SPEEDS

	GAUGES mm.		DAY-ARTI- LIGHT FICIAL LIGHT ASA	
Colour				
Kodachrome D ...	8	16	10	—
Kodachrome A ...	8	16	10*	16
Agfacolor D ...	8	16	16	—
Agfacolor A ...	8	16	20*	32
Gevacolor D ...	8	16	10	—
Gevacolor A ...	8	16	16*	25
Black & White				
Gevapan Micro ...	8	16	12	8
Gevapan Super ...	8	16	25	16
Gevapan Ultra ...	8	16	100	64
Kodak Plus X ...	—	16	50	40
Kodak Tri X ...	—	16	200	160
Perutz 400 ...	8	—	400	320

A = Artificial light stock, D = daylight stock.

*With appropriate "A to D" filter, such as Wratten 85. N.B., with colour film "artificial" means photo-flood light.

The 9.5mm Reel

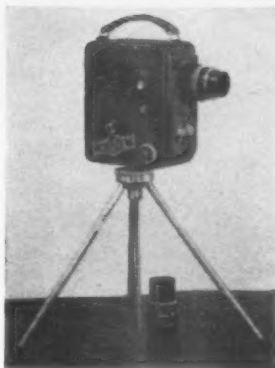
BY CENTRE SPROCKET

BARGAIN HUNTING

ALWAYS A PLEASURABLE ENTERPRISE,
IT'S PARTICULARLY REWARDING FOR FOLLOWERS
OF THE MIDDLE GAUGE



Specto Dual 9.5/16mm. projector; second hand it can cost far less than many single gauge new projectors.



One of the bargains: a Dekko with f/1.5 standard and 3 in. f/4 lens.

YOU MAY be interested to know why the newcomer to cine I mentioned some weeks ago chose 9.5mm. A man is usually more interested in his camera as a piece of precision equipment than a woman is; for her the results on the screen come first. (A friend who has just bought a new 8mm. camera delights in handling it, but his wife prefers him to use his Motocamera because of the superior quality of the pictures!).

Our beginner, too, was primarily interested in quality at a price she could afford, and required of her camera that it should be reliable, trouble-free, simple to use and capable of giving consistently good results. Provided that it was neat in appearance and not too heavy to carry, styling did not matter. If she can be regarded as typical, designers who place a lot of emphasis on styling should perhaps think again!

If you know of anyone toying with the idea of starting cine on a small budget, you'd be doing them a service by pointing out that there are real bargains to be picked up in the second hand market. Obviously, buying second hand may sometimes involve a risk, but not if one deals with a reputable firm. Many dealers are quite prepared to allow a trial period against a full deposit, and often the second hand carries a guarantee just as new equipment does. The film need cost no more than 8mm. (and can cost very much less!).

The illustrations show a first-class outfit seen in the windows of well-known dealers recently. The camera, a metal-bodied Dekko in excellent condition, with 25mm. f/1.5 Dallmeyer standard lens and 75mm. f/4 telephoto, was priced at £11 11s. With facilities for single-shot and variable speeds, it is a versatile instrument.

The projector is the 500w Specto Dual 9.5-16mm. I have seen one or two of these recently, but as they are no longer

made one must expect them to become increasingly scarce. Prices range between £25 and £35, according to condition — and condition can be very good, for the average nine-fiver takes a pride in looking after his equipment. The model illustrated is, in fact, indistinguishable from new. An outfit of this sort, costing well under £50, is hard to beat at the price — and the owner would be able to show 16mm. library prints as well.

A few months before there was any hint of the difficulties which beset 9.5mm. last year, I bought a Motocamera Luxe, well over twenty years old, for only 30s. Even at that price it carried a six months' guarantee, which says a lot for its design and manufacture, and is yet another example of good condition resulting from pride of ownership.

Spares and Current Models

It ought not to be, but the fact is that many nine-fivers are still having difficulty in getting Patheoscope film and new apparatus, and are worried about the delay in returning their films sent for processing. I have already affirmed in these columns that there is now no shortage of 9.5mm. monochrome or colour film. Dealers can obtain supplies readily enough. New apparatus is also available.

But although it is irksome to find some dealers reluctant to supply one's requirements, I doubt if the remedy is to order direct from Patheoscope. Anyone who has had dealings with them will testify to the courteous way they handle enquiries, but they are manufacturers, importers and wholesalers, and, I gather, do not wish to take the place of the dealer. So if your dealer is not giving the service you have a right to expect, keep on at him until he does!

Five Patheoscope projectors are currently available from stock — the Ace, Princess, Mark IX, Baby and Europ —

and four cameras — the Prince, H and two models of the Lido. Others are available to special order. The back-log of black and white film sent for processing has now been entirely worked off, and processing of P.C.F. has been continuing on a big scale for some time. From now on we can expect our films to be developed and returned within a few days. Incidentally, the new firm's processing seems to be first class.

At least there is one thing (if only one!) to be said for severely limited choice of equipment: it can be expected to remain current longer than it would were new models constantly appearing. I heard the other day of an 8mm. user who was told that his five-year-old camera and projector are now obsolete and that spares are no longer made! Certainly the position is very different with 9.5mm. J. W. Foster and Sons, the official Pathe service organisation, carry a stock of spare parts so comprehensive that it is often possible for Pathe products made as long ago as 1920 to be completely overhauled.

For the Home Movie, nearly all spares are available except shutters; H projectors: most spares except motor castings; 200B: all spares; Son: all spares except governors (which they can repair) and motors (which they can rewind); Gem: all spares except new motors, but old ones can be rewound; De Lue cameras: all spares except new viewfinder glasses; B Motocameras: all spares except rear viewfinder glasses and barrels; H Moto-cameras: all spares.

Reloads

DEALERS enterprising enough to offer to unload and reload customers' 9.5mm. chargers might well see their sales of raw stock soar, but I'm not hopeful of seeing such a service widely offered! A writer in the French magazine, *Cinema d'Amateur*, bemoans the fact that most dealers in his town discourage the sale of 9.5mm. precisely because they are asked to give this service. Nevertheless, were Patheoscope to make their chargers available for any nine-fiver wishing to buy them, other film manufacturers might be persuaded to enter the 9.5mm. market.



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more fun to compose, because all
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Just load your film, press the button and follow the action.
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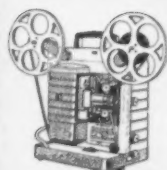
the swift, error-proof threading
indicates straight away that this is
an advanced-design camera. From
this moment on, the 'electric eye'
takes over — measuring the light and
adjusting the aperture for you (or
you can use the 'manual control'
for special effects). You wind your
AUTOSET II, then . . .

PRESS THE BUTTON

half way down for normal runs, up for
single-frame shots and all the way
down for continuous runs (so that you
can join the picture). You sight your
subject in the big, picture-frame
viewfinder and the fast f/1.9 lens is
ready to . . .

FOLLOW THE ACTION

as accurately and as faithfully as the
human eye. This brilliantly designed
camera records the world around you
with amazing precision . . . all the
grace, the excitement, the poetry,
the suspense of *people in motion!*
AUTOSET II gives you the freedom
and confidence to make the most of
your creative ideas.



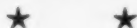
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TEN BEST OF 1960



You may well find ideas for plots and film construction in these

TWO STAR AWARDS

All are 16mm. Details of the Ten

Best appeared in last week's issue.

A VILLAGE STORY. 810ft., c., s.
By Betty & Ian Lauder, Disley.
Disley, the story of a community in the Peak District.

AWAY FROM IT ALL. 350ft., c, s.
By Gordon D. Rowley, Harrow.
Serio-comic holiday film.

BROTHERLY LOVE. 225ft.
By Colin Ramsay, Musselburgh.
Two brothers quarrel and have a pillow-fight; but when the little one has his tricycle taken by a gang of other boys, big brother comes to the rescue.

A very pleasant, lively family film—if only more were like it! We enjoyed it very much. It is well photographed and quite well cut. Locations are effectively used, and the boys play their parts nicely, with no trace of self-consciousness.

There are some faults: there is too much intercutting at the stage when the little boy runs to his brother at the riverside. One cut-in of big brother would have been quite enough (even that might not have been necessary) and, at the most, two shots of the victim running. The ending is disappointingly dull. How much nicer if the two brothers had been shown, later the same day, scrapping together again!

The final chase should have been over locations more recognisably the same as those seen previously. It is always a good idea to get the audience pretty familiar with the locale—different angles and camera set-ups will rule out monotony.

We liked the placing of the figures in the landscapes, and the simple theme. A little more expertise, and this film might have been placed very high indeed.

BLUEBIRD ON LAKE CONISTON. 190ft., c, s.
By H. M. Cressy-Hall, Huddersfield.

Documentary record of a day's practice with the speedboat.

CAMPER TRAMPERS. 400ft., c.
By F. E. Hutt, Coventry.
Record of a Scottish camping holiday.

Very well photographed and edited, this film has some lovely colour and one or two very striking shots. Opportunities have been missed occasionally—we should have liked to see the poodle's reactions to Highland cattle more definitely portrayed, for instance! The scene with the dog at the bridge is funny—but we don't see how the animal did get across in the end!

There are some unnecessary shots here and there; for instance, we have the marvellous picture of the wife silhouetted against the mountains, but this is followed by a pointless cut-in of a rock cleft so

that the producer can repeat the shot (also not necessary!) with himself in frame. (Otherwise, we must acknowledge, inserts are used very well indeed.)

The sense of weather changes is well conveyed. The ending (the snuffing out of the candle) is neat. The map inserts are too short to enable us to make much of the geography of the trip.

Zest is a little lacking—probably the whole film is just a trifle too slow; but we enjoyed it much more than many holiday films.

COLOUR TEMPERATURE.

600ft., c, t.
By H. R. Clements, London, S.W.14.

An artist paints an abstract picture, while the camera presents a constantly moving and changing cadenza of colour, showing the work in progress, the studio, and dipping into abstract fantasy with blobs of paint and the swirling movement of the brushes.

Cut to something like five minutes, this could provide the material for a little masterpiece. We have seldom been so excited by an idea, yet at the same time so angry to see it almost wasted through lack of discipline!

It is neither a short colour abstract (which could be very exciting) nor a serious attempt to get inside the mind of an artist as he creates. It sprawls somewhere between these two, never quite making up its mind what the ultimate effect is to be.

The opening montage of city lights is far too long—and it is all that necessary? The final jiving sequence certainly does not seem to be. In between lies embedded the stuff of a really fine film. The tracking shots with the brush-end, the use of the kitten, the rapid growth of the design on the canvas—these are splendid. But the pace is uncertain, and the rhythm lacking.

We beg the producer to re-cut this picture. Make it much shorter, prune away all inessentials, and make sure that colour, music, movement, angle (and occasional silences) match inevitably, which they do not at present. We hope to see a revised version next year!

ELEVEN BUS. 745ft., c, t.
By John A. Dettmar, Welwyn Garden City.

A No. 11 London bus tells us about the places along its route, and we see some of the city's most famous landmarks.

The idea behind this film is very good indeed, and it is clear that a

great deal of work has gone into it. The photography is excellent, and the coverage of the material very full. But it is not really a film but rather a series of picture postcard views of London more or less linked by commentary.

It might have been much more successful had the voice conveyed more of a personality, if the commentary had avoided the guide-book clichés which here, as all too often, be-devil the amateur (and the professional) "interest" picture. We should like to have had more of a "bus's point-of-view". As it stands, the personification of the bus is no more than a gimmick, and it has not been worked out very originally.

Some good chances are lost. When the commentary tells us that buses scuttle around St. Paul's "like red hens", a high-angle shot of just this might have made a splendid effect. And what of the bus's attitude to people? There's a theme for a film quite apart from the tourist interest!

The music adds nothing, merely irritating by its dreary repetitions of outworn clichés. The pauses in the delivery of the commentary are most disturbing; these should not have been allowed to remain. We commend the film for its idea (even if it was not fully worked out) and for its painstaking coverage of the subject, in excellent colour.

FULL CIRCLE. 2,000ft., s.o.f.
By Chalfont Secondary Modern School, Chalfont St. Peter.
A year at the School

GOLD IN THE GRASS. 2,000ft., c, s.o.f.
By Keven O'Kelly, Cork.
Documentary showing the importance of fertilisers in grassland farming in Ireland.

This film has a quite professional polish, although the colour print is not too good. It is pleasant to find an absence of music, and the voice of the commentator is sympathetic, giving a certain warmth which, unfortunately, is somewhat lacking in the treatment as a whole. The film is too much

of a "lecture with slides". There are some good visual images—the cattle grazing, the Atlantic rollers raging in—but too often visual and narration are unconnected (e.g., the talk of grants while we watch shots of an excavator in action).

After a while, the effect becomes monotonous, as pan shot follows pan shot, while the lecture on the track continues. We kept wondering: "When is this film really going to begin?" The introduction of a few carefully contrived sound effects might have livened up the treatment considerably.

We commend the entry for its patient thoroughness, for its technical adequacy and for the importance of its theme, but we are not convinced that this is a really filmic presentation.

GO SEE. 580ft., c.
By Peter Morley Flook, Coudsdon.
Little Paul's experiences during a holiday in Devon.

The colour is very beautiful indeed, and there are some excellent compositions, making for some stunning shots. But the film is rather too long and too slow. There are too many shots to almost every sequence, and individual shots are frequently held for too long (e.g., the shot of the gull on the ledge, near the beginning).

The parents are surely introduced rather late in the first part of the film. They are, after all, important "characters"! The scene between Paul and the dog, in which he throws water at it, is rather nice; and we liked very much the shot of Paul on the bridge, watching the engine—but there is not enough of this sort of thing, encouraging us to see "with Paul". More close-ups of him, registering different expressions at what he sees around him, would have made the whole thing rather more effective and satisfactory.

The railway continuity is poor towards the end, and this does show up when there is so much polish in the photographic aspects of the production. A pity we never saw the train start. Surely this would have been a climactic moment for the little boy?

A pleasant film, but the producer has not been sufficiently imaginative in letting his camera look at things as the child would look at them; and he has committed the sin of taking things too slowly! But what an improvement on so many family holiday pictures!

SEE THE TEN BEST AT THE NATIONAL FILM THEATRE

Performances at 6.15 and 8.30 on Thursday, May 4, Friday, May 5 and Saturday, May 6. Additional performance at 3 p.m. on Saturday, May 6.

Tickets at normal theatre prices: 2s. 6d., 4s. and 6s. The 4s. and 6s. are bookable in advance. Write the theatre at South Bank, Waterloo, London, S.E.1 (please remember to enclose a stamped addressed envelope) or telephone WAT 3232. The box office is open for advance bookings daily, except Sundays, from 11.30 a.m. to 7.30 p.m. You do not have to be a member of the British Film Institute to attend these shows.



Trains are as exciting as the seaside to young Paul.—Frame enlargements from "Go See", by Peter Morley Flook

HOLIDAY PIO. 650ft., c. s.
By Alan Sidi, Guiseley.
Holiday in Italy, by charter flight.

INCOMING TIDE. c.
By John Lingwood, Hornchurch.
Nature study of the limestone shelf at Whitecliff Bay.

JAZZ WITH COLOUR. 100ft., c. s.
By Paul Branson, London, S.E.13.
Abstract film; coloured shapes set to jazz music.

KINGFISHERS. 400ft., c. s.
By F. G. Ratcliff, A.R.P.S., Solihull.
Field-observation of kingfishers.

LONDON CHANGES, 1960. 200ft., c. t.
By Planet F.S., London, N.
Documentary record of new building in London.
Very well photographed and cut. The colour is extremely pleasant. The camera movements are smooth—in fact, there is quite considerable technical expertise in the visuals. The girl commentator's voice is pleasant to listen to, but we found the man's less satisfactory; why bring in this second narrator?

There are some commentary clichés—"imposing buildings" and so on; these visuals could have been left much more to speak for themselves. There appears to be much unnecessary detail in the crane sequence; do not be fascinated by angles and moving machinery, if the shots are not very relevant to your main theme!

Our main criticism, however, is that the film expresses no very definite point of view. The producers appear to be anxious not to appear anti- or pro- the modern architecture of the city. A brief comparison, on the track, with New York, and the reference to "future generations" at the end of the picture, do not add up to very much. And the excellence of so many of the visuals is not sufficient to enable the production to stand satisfactorily on its own feet without a little bit more personality, a greater feeling that the makers have something vital to say. The use of the students' song at the end is rather fatuous!

A very nice film to look at, but

one which leaves an impression of a certain emptiness. Documentary reportage needs a point of view behind the camera, controlling what we see. This is lacking here.

MUSCLE MEN. 300ft.
By Horsley Green School Film Club, Nr. High Wycombe.
A bunch of small boys outwit the bigger, bullying "muscle-men".

RICH AMERICAN FLAVOUR. 175ft., t.
By R. E. Selfe and John Holloway, West Croydon.
Effect of American influences on British youth.

ROUND ABOUT KENYA. 570ft., c. s.
By H. M. Cressy-Hall, Huddersfield.
Animals and birds of Kenya.

SAINTS ALIVE 750ft., t.
By Coach F. U. North Shields.
The true story of how Pat, a teenage girl, is eventually persuaded to testify to Christ through the influence of her friends who spend their spare time evangelising.
It is always difficult to have to mark down a film made with such sincerity and purpose. This one is competently done, and the very ambitious track has been well put together—although, as usual with this sort of track, the placing of sounds and voices is never very realistic; much experience and complex studio facilities are necessary if the whole thing is to sound exactly right.

But the film is far too long, and it lacks that exciting use of the medium which might have made the subject more compelling. As it stands, we doubt if an audience not already convinced of the importance of the message would be much influenced. The immaturity of the narrator, Pat, might appeal to a young audience, but a teenage crowd not in sympathy with religious belief and activity would be very likely to whistle the picture off the screen.

We see nothing of these young people in the rest of their lives, and we feel that they give an altogether too smug impression. Evangelising as a "gang" activity looks great fun, but where is the contact with the real world of ugliness, unconcern or downright unbelief?

Well photographed, sincerely intended, but not using the medium as resourcefully as possible—this must remain our summing-up. We are very sorry we cannot rate the film higher.

SATURDAY IDYLL. 475ft., c.
By Peter Morley Flook, Coulsdon.
How Oliver and Gertie, two elderly people, spend Saturday.
Here is a lovely idea for a film—simple, affectionate, unsensational. The framework is all present, the milieu is perfect and the two elderly people have expressive faces and movements which suggest that they could be the ideal cast for such a film. But the framework is not filled out. The film is far too slow, both in the number of shots in almost every incident, and because of the hanging-on to shots long after they have made their point.

More important, perhaps, we fail to get any idea of an animated companionship. Only at one moment does their relationship come alive—when Gertie glares at Oliver as he scrapes his plate. More of this kind of thing could have made this film a winner—but very much more of such subtle observation than we actually get! (There is poor continuity even here, however—in the next shot Gertie clearly isn't concerned about anything.)

The sense of time passing is obscure; we were never quite sure what meal was being eaten! The middle of the day seems to have been omitted altogether. We commend the film for its theme, for its lovely photography, and for one or two moments which show what a beauty it might have been!

THE ANTIQUE LOVER. 475ft., c. s.

By Leslie H. Westwood and Ernest A. Hunt, Birmingham, 16.
An antique collector is uneasily obsessed by the face of a bust of an eastern calif he has acquired. He gets a bad scare when, for a moment, he thinks the calif has called on him at dead of night; but it is only a friend, returning from a fancy-dress party.

Well-acted, nicely cut and very pleasantly photographed, this film has high production values—clearly, a lot of care has been taken in dressing the sets. It could have

been very effective indeed, but for one or two faults:

It is too slow; much of the opening is unnecessary. There are one or two bad instances of poor colour matching between adjacent shots—and this sort of thing is all the more noticeable when so much of the film is so polished. Also, there are distinct glimpses of daylight through the windows in what are supposed to be night-time interior shots. These could have been avoided with more care over camera angles. We did not altogether like the character of the voice—and we thought that there was too much narration.

Most important of all, there is a shot too many at the climax. The shot over the shoulder of the supposed calif, looking at the frightened collector, is a good, alarming one. But it is followed by a full front view of the intruder, which gives the game away too early. Had this second shot been omitted, we would have supposed some sort of supernatural intrusion, and, like the victim, have stayed alarmed a little bit longer.

THE NEGLECTED CHILDREN. 400ft., c. s. o. f.

By Harry Birrell, Glasgow, S.3.
A small girl and boy are left to cook their own food, take their own baths and put themselves to bed, while mother gossips at the gate. Neglect is not confined to poor families and juvenile delinquents; it can happen in the upper classes, too!

THE ORDER OF THE BOOT. 140ft.

By J. G. B. McCallum, Hawick.
A lady keeps getting in the way of the cameraman...

THE ROMAN WALL TODAY. 450ft., c. t.

By Peter Wallace, Hexham.
A pilgrimage along Hadrian's Wall. Good colour and neat camerawork throughout; and the music is well-chosen. The commentary is packed with information, and, on the whole, is quite well delivered. There are some lovely scenic shots, and the treatment is certainly very thorough. The film should certainly interest amateur antiquaries.

But we do not find the shape satisfying; how did the three come to meet at the beginning? Why the shots of them clambering around somewhat irrelevantly before the subject proper takes command? The ending, too, is very poor.

Occasionally, the commentary indulges in the vice of giving information to which the visuals are irrelevant, and there is an overall impression that this is a lecture illustrated by film rather than a film in its own right. It may be that the subject is not readily amenable to cinematic treatment; certainly, the producer has not managed to use the medium in any fresh or exciting way to put over his interest in the great Roman wall. But we liked the film, and commend the producer for his thorough coverage and obvious interest in his subject-matter.

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ACW LOOKS AT RECENT ADDITIONS TO THE 16MM. SPONSORED LIBRARIES

More Free Films

The Ancient Sea 20 min. Colour

Theme.—The Sea of Galilee and its environs.

Treatment.—The prologue tells an ancient legend about the origin of the River Jordan. Fairly short visits to places of interest around the Sea of Galilee—the Mount of the Beatitudes, Capernaum, etc.—are followed by a longer stay in Tiberias, with emphasis on its tourist attractions.

Quality.—A travel-promotion film which is a little above average. Commentary is clear and agreeably restrained; colour is variable—beautiful at its best, mostly good, sometimes off-balance, and on one occasion (a grainy brick-red interior) very poor.

Audience and Source.—As for *Israel—An Adventure* (below).

Le Capitaine H 20 min. Colour

Theme.—An oil company's barge in France.

Treatment.—A British Petroleum barge leaves Le Havre bound for Paris. During the voyage by canal and river, we are introduced to the skipper and his family and crew, and learn something of the strangely isolated life they lead.

Quality.—A slight but pleasing study, distinguished by consistently good colour and some quite lovely pictorial compositions.

Audience.—Gaps in a wide variety of programmes can be confidently filled with a film like this.

Source.—Petroleum Films Bureau, 29 New Bond Street, London, W.1. Made for British Petroleum Co. by Cinécin (France).

New Power in Their Hands

20 min. B/W

Theme.—Modernisation in the British coal industry.

Treatment.—Men toil in the pit, winning coal by the methods that are a hangover from the days when labour was cheap. "Splendid," says the commentator, "—and damned stupid", because this is work that should be done by machines. Then follows a review of the mechanisation introduced in the last twelve years, including the new methods introduced towards the end of this period to meet a buyers' market's demands for large coal.

Quality.—Of the many good films on pit mechanisation in this library, this is the best for the non-specialist. The free verse commentary gives—as it is intended to—the impression of a worthwhile job being done by far-sighted men.

Audience.Worth showing to most adult groups.

Source.—Made and distributed by the National Coal Board Film Unit, Hobart House, Grosvenor Place, London, S.W.1.

Israel—An Adventure

24 min. Colour

Theme.—In modern Israel, past, present and future co-exist.

Treatment.—There is no obvious pattern. Aerial views of the Negev, Arabs and Jews living in Acre, children playing in Haifa, the catacombs at Capernaum, churches in Jerusalem, constructional work on a new power station and harbour: these and a few other topics are used to give a general impression of Israel today.

Quality.—The special character of the country emerges well from this quietly enjoyable collection of scenes, but that is not all: towards the beginning is a small masterpiece of film-making showing a lost ball rolling and bouncing its way downhill into the crowded streets of Haifa—a sequence so good that one regrets the failure to link it firmly with the rest of the film. Sound is very good, except for a short noisy section of track towards the end (from which a sequence appears to have been cut), and the colour is pleasing.

Audience.—Acceptable to any group.

Source.—Made for and distributed by the Israel Govt. Tourist Office, 59 St. James's Street, London, S.W.1.

Our Neighbour, the Sea

17 min. Colour

Theme.—New Zealanders and the sea.

Treatment.—Fine landscapes and seascapes which open this miscellany are followed by: the making of seashell jewellery by Maoris, boatbuilding, yachting, fishing (trawling, line and game), life-saving, water-skiing.

Quality.—Although the subject-matter is mostly familiar, it is made pleasant to watch by consistently good colour. The quite exceptional definition is a credit to the laboratory responsible for the 16mm. print.

Audience.—Of general appeal.

Source.—Made by New Zealand National Film Unit and distributed by N.Z. Film Library, Adelphi, John Adam Street, London, W.C.2. Hire charge made.

The Right Line 27 min. Colour

Theme.—Motor cycle sport.

Treatment.—This is addressed mainly to young riders. Varied examples of motor cycle sport are arranged in order of difficulty to form, as it were, an illustrated syllabus of a progressive

Becoming a Borrower

THE PROCEDURE for borrowing sponsored films was explained in some detail in ACW of February 16. Briefly, the requirements are:—

1. **An audience**, such as the members of a society or club, a class at school, a church congregation—almost any organised group, in fact, but not one's family and friends at home.
2. **An application** to the library, giving as much notice as possible—six months, though seldom necessary, is not too much. Applicants should clearly state the purpose and location of the show and the number expected to attend. Borrowers who have not booked films from a particular library before will find that applications on "official" notepaper are much less likely to receive a reply beginning "We regret . . ."
3. **An undertaking** that no charge will be made for admission to the show.
4. **Prompt return** of borrowed films.

course for the would-be winner of grand prix events. Sequences include hill climbing, rough riding, racing on various circuits, the I.O.M. T.T. and, finally, the 1960 German Grand Prix.

Quality.—This would have to be strongly recommended to enthusiasts if it contained nothing but the breathtaking over-the-rider's-shoulder shots as Bob McIntyre hurtles round the circuit at Oulton Park: these are no less exciting than the ride on four wheels which the same producer (and sponsor) gave us in *Tribute to Fangio* a year ago or so. But the remainder is also excellent; a breezy commentary by Graham Walker is a perfect complement to a film which is among the best of its type.

Audience.—As reliable a choice for teenagers as it would be possible to find—but by no means restricted only to them in its appeal.

Source.—Petroleum Films Bureau, 29 New Bond Street, London, W.1. Made for British Petroleum Co. by R.H.R. Productions (Film Producers Guild).

Sunshine-on-Sea 22 min. Colour

Theme.—Holiday attractions of Southend-on-Sea.

Treatment.—Travelling to Southend; the pier, fun fair, open-air entertainments; a water ballet and water sports; golf, bowls, gardens, etc.; the illuminations, including some very good night shots of "Never Never Land".

Quality.—Carefully photographed, not too aggressive in its "selling" of the resort, and tidily arranged, this is a competent travel-promotion film.

Audience.—An acceptable item for the average general-interest programme. Those with holidays still unplanned will get a useful and fair impression of what to expect at Southend.

Source.—Southend Corporation (Publicity Dept.), the Pier Head, Southend-on-Sea, Essex. Made by Pike Films.

Wool in the Heart of Paris

26 min. Colour

Theme.—Fashions: wool fabrics and *haute couture*.

Treatment.—Three *grands couturiers* are the stars of this prizewinning publicity film about the creation of new models in the Paris fashion houses. Pierre Balmain sketches designs; Pierre Cardin adjusts the rough-cut (dress-making readers must pardon the term) of a new coat; Guy Laroche selects a fabric. Then comes the presentation of the new garments in the *salon* and, subsequently, the arrival of similar styles, mass produced, in the shops. There are brief interpolated scenes of looms, etc., to make the point that the Paris creation is the joint product of the *couturier* and the wool industry, which provides the medium through which his ideas take shape.

Quality.—A polished production. Colour is excellent, except in the scenes behind the opening credits, which possibly suffered from an extra stage of duplication for the English version.

Audience.—Success is assured with any female audience, from secondary-school age upwards. Males, though naturally less enthusiastic, will not be bored.

Source.—International Wool Secretariat (Education Dept.), 18 Regent Street, London, W.1. Made in France for Paris branch of I.W.S.

Collector's Corner

BY KEVIN BROWNLOW

WILL THE F.B.I. POUNCE AGAIN?

THE BEST NEWS for a long time has just arrived from Hollywood. Keith Weeks, secretary to veteran producer Sol Lesser on the Hollywood Museum project has sent me the Museum's progress report. This document is proof of the new, enlightened attitude of American film producers. They have realised the futility of the wholesale destruction of films and they have—at last—inaugurated an archive of their own.

But as historians have already pointed out with some bitterness, they had to wait until Hollywood had lost its place as the biggest film producing centre in the world, until most of the finest products of its past had been lost or destroyed, and until television, through its re-issue of silents and early talkies, had interested the public in Hollywood's history. Then they launch their project—and it becomes The Hollywood Motion Picture and Television Museum.

The launching takes place just thirty-seven years after the first campaign for a museum began. In 1923, Terry Ramsaye's serial, *The Romantic History of the Motion Picture*, was reaching a wide readership through the American magazine, *Photoplay*. Accompanying one of the chapters, in the April '23 issue, was an article headed "Lest We Forget", in which the editor pleaded for the preservation of relics of the motion picture art:

"The motion picture needs a museum. Now is the time to establish it. An appreciative respect for the past and an obligation to the future of the art alike require it. It seems probable that no other art has ever been pursued so violently and peculiarly for profit alone. The motion picture, in its swift, half mad progress, has created many traditions and preserved none of them.

"The archives and relics of the early motion pictures and the beginning of the art are scattered over all parts of America, and there are numerous documents and instruments of importance in various parts of England and the Continent. Nowhere and at no time has there been an effort to specially preserve these things, to hold them together for their sentimental and intrinsic values to the motion picture and its public.

"It is a passing opportunity, available now. Every man in that first little motion picture audience which saw Woodville Latham's flickering picture demonstration on the night of April 23, 1895, in New York is now dead. Fifteen years ago the machine with which Major Latham discovered the empire of the screen was carted out of a warehouse at an upstate factory by a janitor and burned with an accumulation of papers of unknown content. It was merely junk, destroyed to make room for a more recent accumulation of junk. This has been the fate of many an important relic

The Hollywood Museum invites collectors' co-operation, but will it give assurances that their confidence will not be betrayed?

of the screen. This is the way that the rapid passage of time disposes of abandoned works.

"America sends expeditions of learned men to dig in the dust of Egypt to seek out the gewgaws and bracelets where the Shepherd Kings buried their harems. Meanwhile the beginnings of the one great art that is more nearly America's alone than any other are rapidly on their way to become at one with Nineveh and Tyre.

"The endowment of a museum of the motion picture presents an opportunity for some of those so magically enriched by the screen to make graceful acknowledgement of their debt to yesterday. By this means the motion picture's beginnings may be preserved to history and spared the sketchy inaccuracies of some future archaeology."

Hollywood took no notice. And now the archaeologists are at work. "The hour is late", says the progress report, "but not too late", the Resolution of the Holly-

wood Museum's Archive acknowledging the fact that "much of the earliest material has survived through the efforts of private collectors". So they plan an all-out campaign to rescue as much of this material as they can. The Archive Committee is now selecting the films for permanent inclusion. Herbert Luft, the film historian, is preparing a catalogue from the earliest days of film production. As soon as these jobs are complete, we can expect to hear what titles the Museum require. Will collectors co-operate? That depends on the attitude of the Museum authorities.

If a collector is asked to supply a list of the American films in his collection, the Museum must assure him that the big companies won't confiscate the films under copyright regulations. For on the Board are representatives of Warner Bros., Fox, M-G-M, Screen Gems, etc.

Recently a collector who gave a show of the original *Ben Hur* was pounced upon by FBI men. Most collectors have been guilty of some act of piracy while collecting silent pictures—it's frequently essential if a rare film is to be rescued from destruction. I suspect that the Hollywood Museum is going to be very grateful for our illegalities!

Many collectors will be unwilling to part with their original prints, but they may allow dupes to be taken. These would obviously have to be made by laboratories over here. But if these laboratories spot the name of the production company on the credits—as may often happen—they will either refuse to print it, or report it to the company concerned. This could have awkward repercussions! For the English representative of the American company is seldom as enlightened when these old films come to his notice. Incineration is his usual reaction. . . . Though many collectors—myself included—are very willing to co-operate with the Museum, I suggest that no specific approaches be made to them until we receive assurances that our confidences won't be betrayed.

There are no problems over stills and documents, of course, and Mr. Weeks tells me that lists of these would be very much appreciated. So far, the Museum's Archive has been doing very well, thanks to gifts from Cecil B. DeMille's daughter. "This superb collection includes scripts, prints of 70 films made over a 40-year period, props, cameras,

continued on page 598

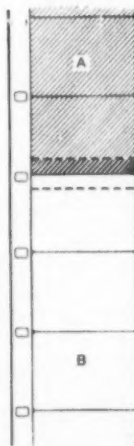
WHITE FLASHES ON THE SCREEN

A white flash on the screen is not always the result of careless scraping when making a splice. This can, of course, be the cause, but the trouble may arise from

scraping the wrong end. The area of a splice covers part of one frame and part of the next. If frame A is dark (see diagram) and frame B light, and if A is scraped, the portion shaded will consist of scraped film (A) and light film (B), and as this becomes part of a frame in the darker scene, it will project as a white flash.

If, however, the film is reversed for the purpose of the splice, and B is scraped instead of A, the overlap will be covered by the unscraped portion of A, which is dark, and will not show.

Light frames due to overexposure of the first frame in a scene, while the motor is gathering speed, do not usually show on projection; they may be noticeable if they occur in a sequence of dark scenes, and then they should be cut out. But if the motor runs down and stops when the camera gate is open, there will be a completely blank frame which will certainly be noticeable, and it must be removed.



The advice of the ACW Enquiry Bureau is available free to every reader with a technical problem. Queries are answered by post (we regret we cannot undertake to answer them by telephone) and a small but representative selection is reprinted weekly on this page. It will help the Bureau to give a speedy service if querists confine any one letter, whenever possible, to a single problem (or related parts of the same problem) and write on one side of the paper only. Letters should be accompanied by a stamped addressed envelope and the Query Coupon from the foot of this page. Address: ACW, 46 Chancery Lane, London, W.C.2.

Your Problems Solved

Electric-Eye Misgivings

As a newcomer to cine, who has never used an exposure meter, I had decided to start with a fully automatic electric-eye camera. Friends with whom I have discussed this, however, advise me not to do so, saying that the electric-eye control will sooner or later fail to function and then leave me with an unusable camera. Are they right?—M.Y., Valletta, Malta.

Your friends' advice is well meant but needlessly pessimistic. While it is true that there is more to go wrong in the fully automatic cameras, the fact is that they are proving to be very reliable. Moreover, in the unlikely event of trouble, they can be repaired through the accredited dealer (so make sure you buy yours from a reputable source) and as an interim measure you can set exposure manually, with or without the help of a separate meter.

It is not a bad idea to check, once or twice in every reel, that the automatic exposure device is working properly. This is easily done by swinging the camera (without filming) from a bright to a shaded subject and watching the needle indicating lens aperture; it should change by about two scale divisions (see Sound Track's comments in ACW of March 2, p.255).

Writing on Celluloid

I have just bought a titler complete with small celluloid sheets for writing on. Should I use pencil or ink and would daylight be satisfactory for exposure?—L.A.H., Lincoln.

We advise Indian ink, which dries quickly and is easily washed off after use.

It is always better to titler by artificial light because only thus can you be sure of consistent results. Two 100w. pearl lamps in reflectors are all you need. With bulb tips at 12in. from the title card centre, suitable exposures at 16 f.p.s. would be f/4 on Kodachrome A and Gevaert Super, or f/2.8 on Gevaert Micro.

Topping Up

I am trying to give what the service manual calls "a major workshop overhaul" to a second-hand projector. On stripping it down I find that certain of the shafts run in oil-impregnated bushes and it seems a pity to re-assemble all the pieces (I hope!) without taking the opportunity of giving these bearings a fresh charge of oil. If you think this advisable, how should it be done?—N.C.J., Gateshead.

The lubricant in these bushes is often said to be sufficient for the life of the machine, but we

agree that this is a good opportunity for topping them up. A favourite brew of ours for light mechanisms is two parts of Three-in-One oil to one part of Redex upper-cylinder lubricant (obtainable in penny "shots" from almost every filling station in the land). Pour a few teaspoonfuls of the mixture into a tin, immerse the bushes and leave them to soak for several hours. Better still, leave them overnight—you will be surprised for how long bubbles keep rising to the surface, and as long as air is coming out, oil is still seeping in. The re-impregnation process will be more thorough if you can keep the lubricant warm—an overnight low-temperature "oven" can easily be made by balancing the tin a few inches above a household bulb.

While the bushes are soaking, they may as well be joined by any oiling wicks or pads that you encounter inside the machine. Make sure before re-assembly that you remove all the surplus oil—from the brushes by wiping and from the wicks and pads by squeezing them very lightly in a clean cloth.

Making a Strobe

What is the formula for working out the correct number of bars on a strobe? I want to synchronise my projector with a 3½ i.p.s. tape recorder.—D.B., Belper.

The number of bars on a strobe should be calculated according to the formula
No of bars =

$$\frac{\text{Mains frequency, in cycles per sec.}}{\text{R.P.M.}} \times 120.$$

When the division leaves a remainder, the nearest whole number should be used.

For a tape-driven strobe, it is convenient to use a pulley with a working diameter of 2.388in. and, say, 2½in. over the flanges. (The working diameter should be accurate to within one thousandth of an inch.) For such a pulley, with a three-bladed shutter and 16 f.p.s. projection, you need a 48-spoke strobe for 7½ i.p.s. tape, or 96 spokes for 3½ i.p.s.

Having a working circumference of 7½in., the pulley will turn one revolution in one second at 7½ i.p.s., or one in two seconds at 3½ i.p.s. Accurate strobe pulleys can, of course, be bought ready made: one example is the Arrowstrobe, obtainable through cine dealers.

Telephoto Supplementary

Is it possible to use a telephoto supplementary on my fixed-focus 8mm. camera?—S.P.H., London, S.E.22.

The only telephoto attachment suitable for adding to a fixed-focus lens is one of the afocal type which has no focal length of its own. Optically similar to a Galilean telescope, these can in principle be used one way round to give the effect of a long-focus lens and the other way round to shorten focus and give a wider angle of view. In practice, however, they are designed to work in one role or the other, and



usually the front element is much larger than the back. Incidentally, the reason a simple negative supplementary cannot be used to increase focal length is that the focus, which in your camera you are unable to adjust, has to be changed. The afocal attachment avoids the need for this.

Short-Lived Brushes

My projector has lately started to consume motor brushes at an alarming rate. I have noticed heavy sparking from the region of the commutator and wonder whether the armature windings have developed a fault. I would welcome your advice.—J.H., Bishopbriggs.

Although these symptoms could result from short-circuited windings, such a fault would almost certainly be accompanied by overheating of the motor (probably to the point of smelling) and also loss of power.

A more likely cause is that the copper commutator segments have worn down so far that the mica separators are now standing proud of the surface and grinding your brushes away. The cure is to have the commutator skimmed and the mica slightly undercut. This calls for a lathe and a skilful operator—in our opinion the kind of servicing job that is best left to the cine trade.

Submarine Exposures

Is an exposure meter reliable in underwater filming and can you give me a rough indication of the sort of exposure required?—R.C.S., Middlesbrough.

Quite reliable, so long as the meter's acceptance angle is in no way reduced by the window of the watertight case in which you use it. Underwater exposures are very consistent. On a bright day, in clear water up to about 10ft. deep, they will range from f/4 to f/2.8 with Kodachrome.

We, Too, Are Fogged

My last two reels of 8mm. Agfacolor came back from the labs. with white fogging superimposed on the normal orange fog. Is this due to the camera or to a processing fault?—Cpl. J., R.A.F., Hong Kong.

Without seeing a sample of the fogged film we regret that we cannot advise. The intensity of fogging, position on the film, and relation to areas not normally exposed (such as margin and frame-line) all give clues to its source. At the moment, the only tip we can offer is that if the fogging occupies the same place relative to the beginning of each shot it is very likely due to a minor light leak in your camera.

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NEXT WEEK—An assessment of the new 25 ASA Gevacolor will be included in next Thursday's Test Reports

Will the F.B.I. Pounce . . . ?

(from page 596)

costumes, private papers, and documents. . . Now Adolph Zukor has indicated his intention to turn over his collection to the Museum.

"It is understandable", says the report, "that donors with important collections, reluctant to see them fall into private hands for possible commercial gain, have withheld their disposition until the Hollywood Museum was made a reality. Happily, since the Museum will function as a non-profit enterprise under the continuing jurisdiction of the County, donors and those desiring to assist the Museum with gifts can rest assured that bequests will become a legacy in perpetuity".

And this raises another question. Since many private collectors will be unwilling to hand over their possessions for nothing, what will the Museum offer in exchange? One possible solution would be for them to keep a supply of duplicate prints, both on 16mm. and 35mm., for use as exchanges. And they are bound to amass far more of what the report calls "memorabilia and artifacts" than they can possibly need. Although certain people would rather have their souvenirs destroyed than fall into private hands, not everyone thinks that way. And these souvenirs, too, could be used as exchanges.

The report praises again and again the work of the National Film Archive. There's no harm in praising it — but let's hope the Museum won't operate in the same unenterprising way. Let's hope that, unlike the Archive, it will make its rare films available, and not just bury them "for future generations" . . . that it will not restrict its acquisitions to "definitive 35mm. copies" — for many American silents exist now only on 16mm. . . that it will not aim at acquiring only the famous films of the past. Hollywood has the finest record of any film-producing centre, and many of its lesser known pictures, made as long ago as 1918, still stand up magnificently today.

But there's not much cause for anxiety. The names on the various councils connected with the Museum include Harold Lloyd, Walt Disney, Mervyn LeRoy, Irene Dunne, Cecilia DeMille Harper, Mrs. Jean Hersholt, Jack Benny, Frank Capra, Hedda Hopper, Louella Parsons . . . and, as chairman, Sol Lesser, one of the top producers of the silent days who, as president of the Principal Pictures Corporation, produced the early Jackie Coogan classics.

These names epitomise the skill, intelligence and enterprise of the Hollywood pictures of the past that we collectors have learned to respect so highly. I'm sure that the Hollywood Museum, as well as inheriting the films, will also inherit the same qualities.

News from the Clubs

WHERE else but in a cine club would you find a feature made of a test film for checking the alignment of a tilter? This was one of the very useful items in a recent programme presented by the **Ayrshire C.C.** Two others of similar practical value were the edited versions of films which had been shown to the club uncut some time ago, the editing having been carried out by several volunteers.

Last month's lecturers included Harry Birrell (whose optical sound family films have done well in competitions; he won an Oscar some ten years ago, though not for a domestic picture—these came later), J. Dawson (of the Edinburgh C.S.; also a successful entrant in competitions, he makes a speciality of sound track compilation) and D.M. Elliot, Director, Scottish Film Council, a driving force in the amateur film movement not only in Scotland but south of the border, too. His reports on the Cannes Film Festivals at which he has adjudicated have regularly appeared in *ACH*. The club's annual dinner and dance and presentation of prizes won in its group film competition took place on April 21st. C. M. Brodie, 2 Mansfield Road, Prestwick.)

R. Trenerry's *Fun on Wheels* (8mm., colour, tape) about a motor cycle scramble led the entry for **Mid-Cornwall C.S.**'s annual competition (ten films; judges: one member each from Plymouth C.S. and Plymouth Camera Club). Best 16mm. film: John Vaughan's colour record of the Severn Wild Fowl Trust. Subjects of other entries included a dog's life, a zoo, London and Scandinavia. (M. J. Millard, Clifden Grill, St. Austell.)

Over a hundred members of the still and portrait sections of the **Liverpool A.P.A.** were entertained last month by six films presented by the Cine Group. The first four—8mm.—were followed after an interval by the 16mm. The judicious arrangement of the interval helped to mask the difference in definition, but nevertheless, say the Group, "it was only too

obvious to the very critical audience". All six films have been entered for the annual competition, judging of which was perhaps anticipated by the audience reaction.

Watford C.S. are looking for 16mm. films for their third Amateur Film Festival, to be held towards the end of the year. (The first two attracted large audiences.) Readers who have films they feel would be suitable should contact G. Reading, Flat 1, Nara, Nascot Wood Road, Watford, Herts.

Southall P.C.C. have just completed their first film (8mm.) or, rather, films, for two groups pursued their independent way with the same script. Visits to Whipsnade Zoo, London and Southampton Docks are planned. Though membership has doubled in the past few months, it is still small, and there is an urgent need for more members, both experienced and beginners, particularly those ready to help in the organisation of the many activities it is hoped to get under way. (R. G. Knight, 22 Cawdor Crescent, Hanwell, London, W.7. [Ealing 6320].)

A full house at Guiseley Town Hall for their first show of members' films gave **Mercury Movies C.S.** the gratifying assurance that public interest in their hobby was greater than they had supposed. The fact that most of the eleven films featured local places and people doubtless contributed substantially to its success. Through this and a comprehensive display of equipment, the society hopes to increase its membership, which at present stands at 45. (N. Freeborn, Mayfield, Larkfield Drive, Rawdon, Nr. Leeds.)

With one roll each of 8mm. Kodachrome and the option of purchasing one extra roll, four groups from **Wandsworth C.C.** are to compete in the production of *Take-Over Bid*, from a script which emerged from a recent competition. A demonstration of sound recording techniques by a member was a feature of a recent meeting. (C. Flack, 30 Cromford Road, London, S.W.18.)

Birth of a Camera (from page 587)

reaches the purchaser. The S.M. realises why the Chief has been very concerned all the way through these discussions about costs. It will be the task of the production departments to see that decimal parts of a penny are trimmed off in order to meet the target price for both camera and projector.

"Have you any idea what this camera will look like?"

Charlie produces some rough sketches and shows them to the S.M. (Fig. 2), who concedes: "I think we have a winner here."

Charlie and the Chief take their leave. They have many months of work and a spate of problems ahead of them. Spare them a thought occasionally, and the next time you are tempted to ask, "Why don't they . . . ?" remember that there are usually unassailable reasons for departures from a specification which you personally might prefer. But they do try to please you!

Travel Filming (from page 584)

Russia, but this was not one of them, simply because Mr. Clarke was interested in the people and places he was showing. He was not just passing on an ill-digested mass of facts and figures. His was a truly "personal record" film, and it was this personal quality, enlivened by his own running commentary, that made it so much more interesting than, say, *Proud Pretoria*. It was less technically accomplished, of course, but there was nothing wrong that a good tripod and exposure meter could not put right!

Of course, if you have time for only a flying visit to a foreign city, you can hardly expect to get any real personal impressions, let alone communicate them. So, if you take your filming really seriously, there is a lot to be said for following the example of a member of the local cine society who went to Majorca in two successive years in order to get on the second visit the shots he missed on the first!

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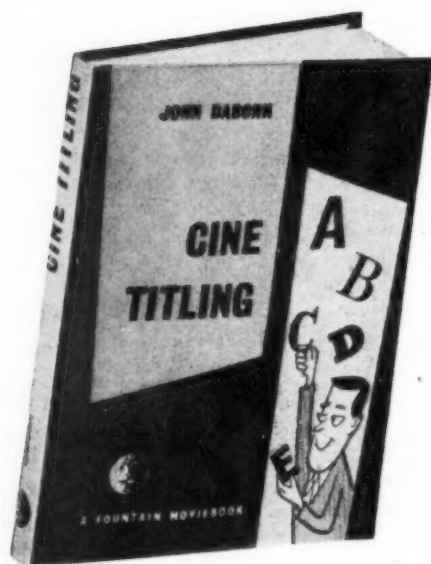
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